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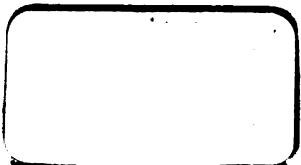
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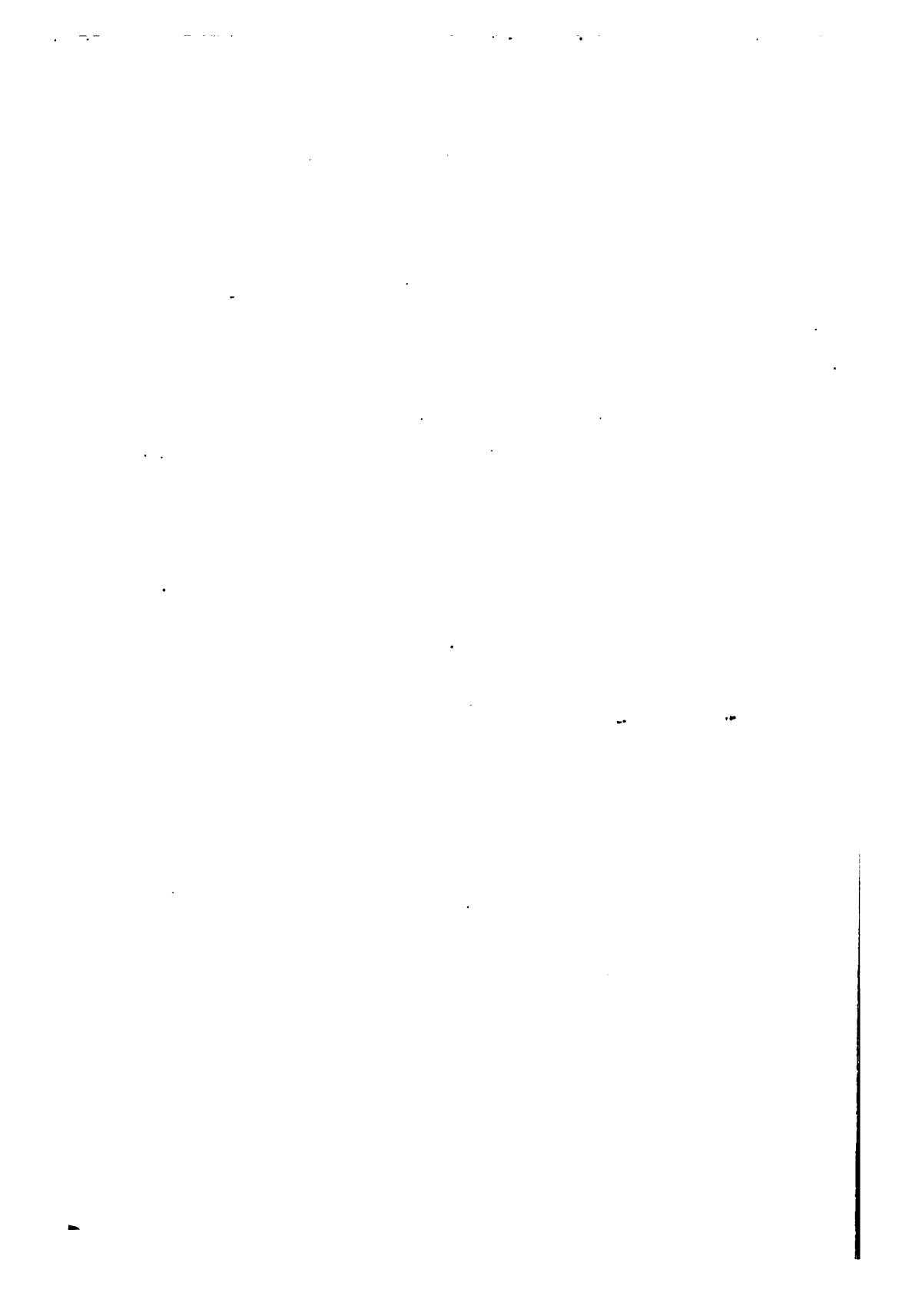
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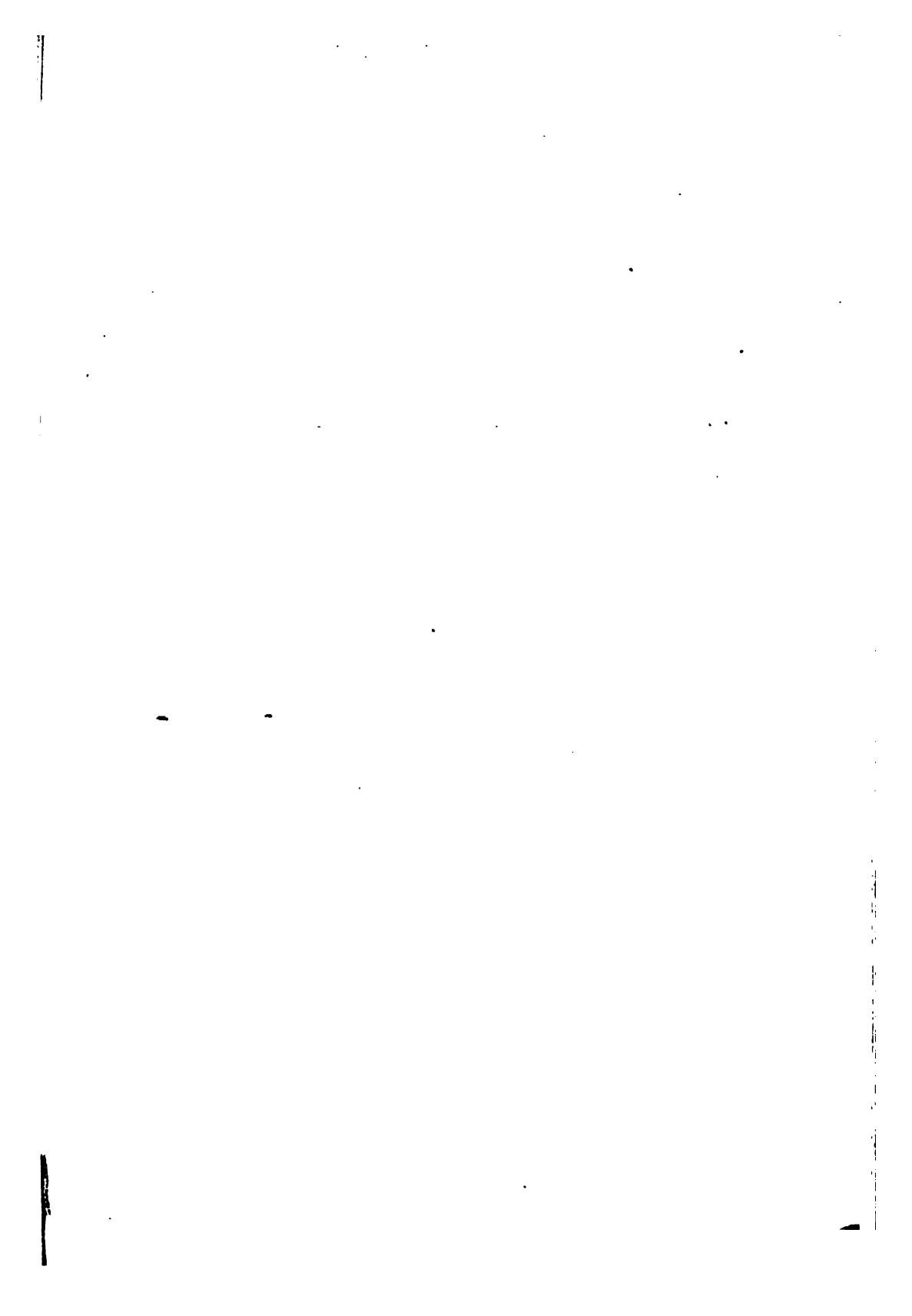
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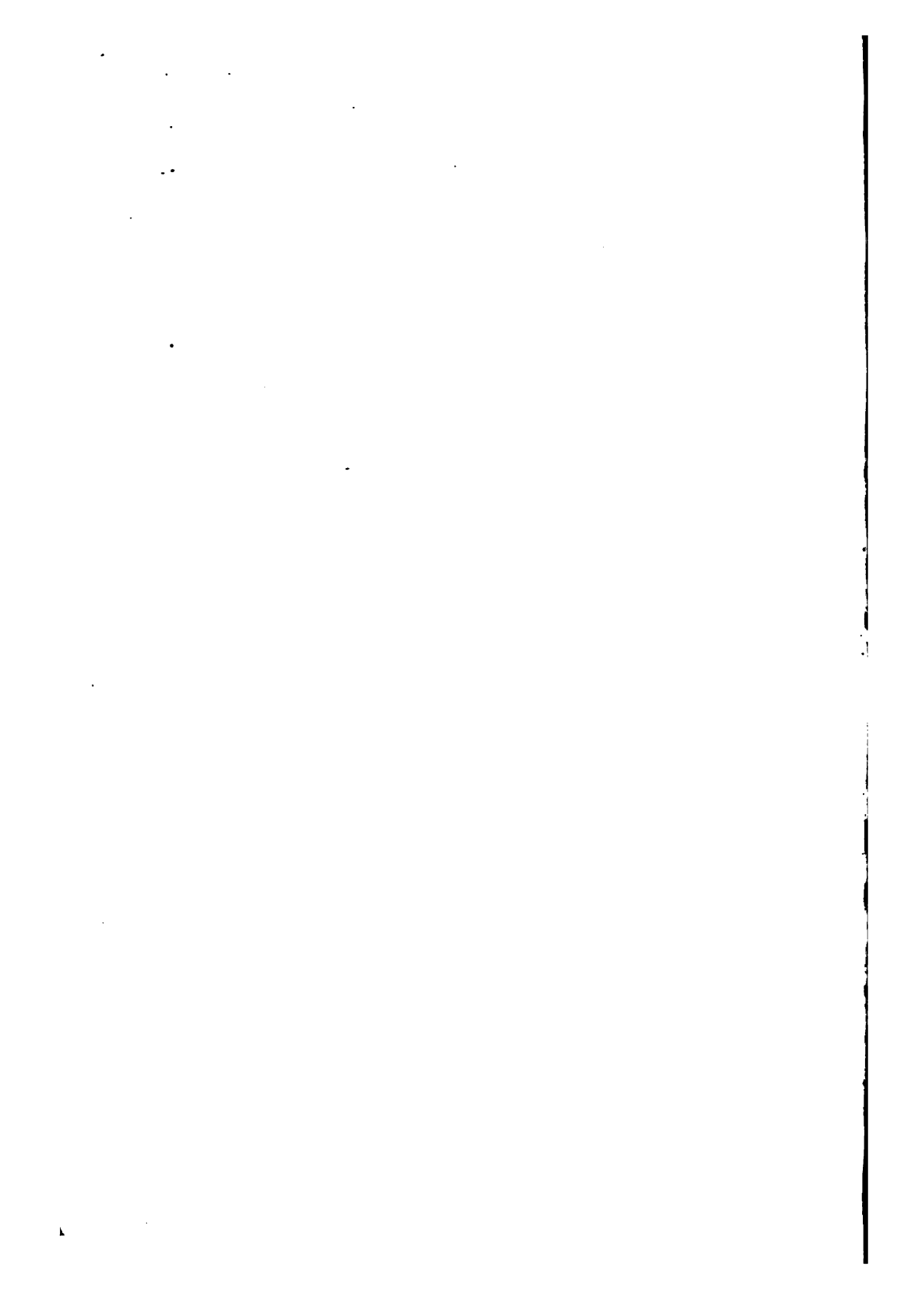


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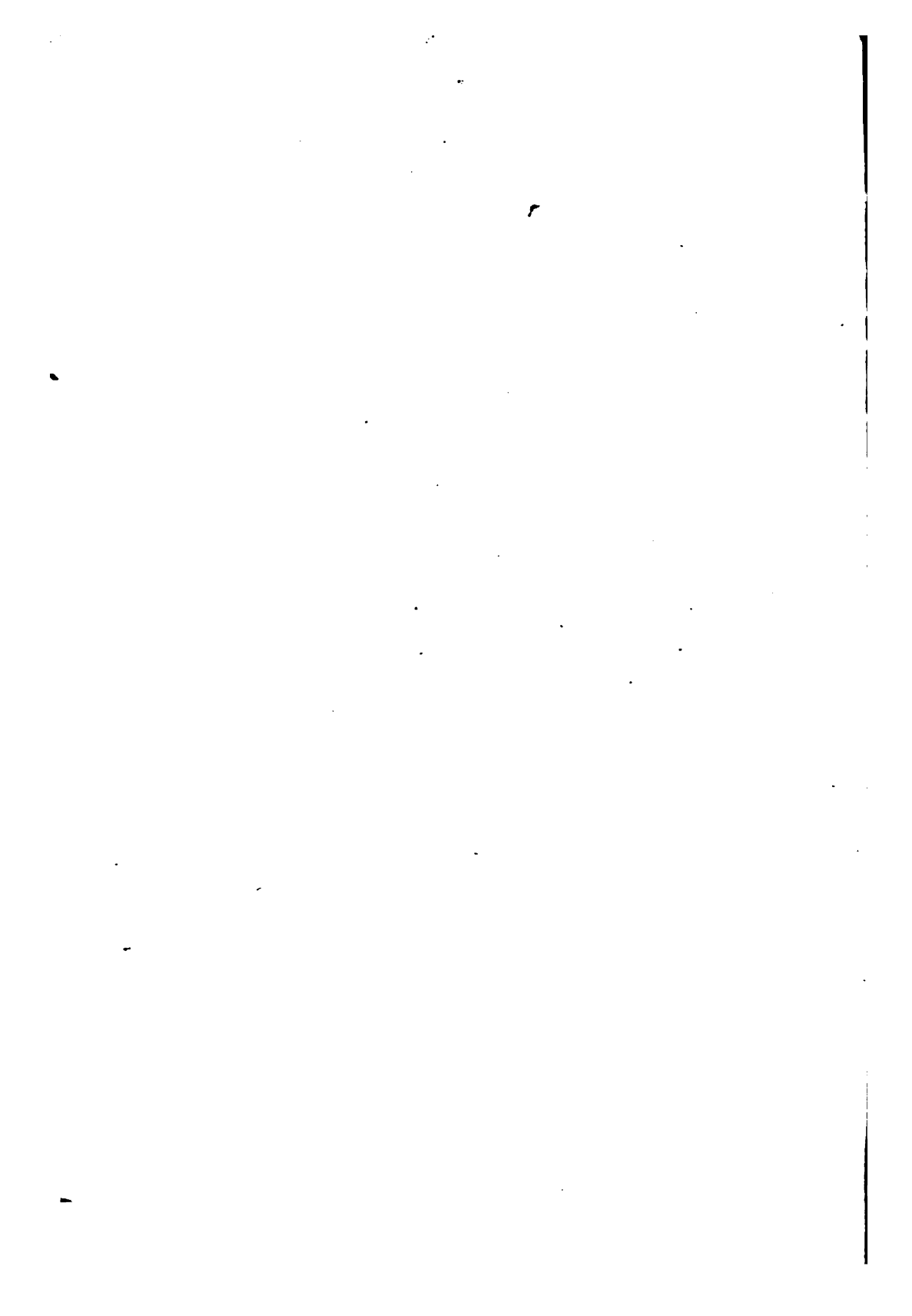
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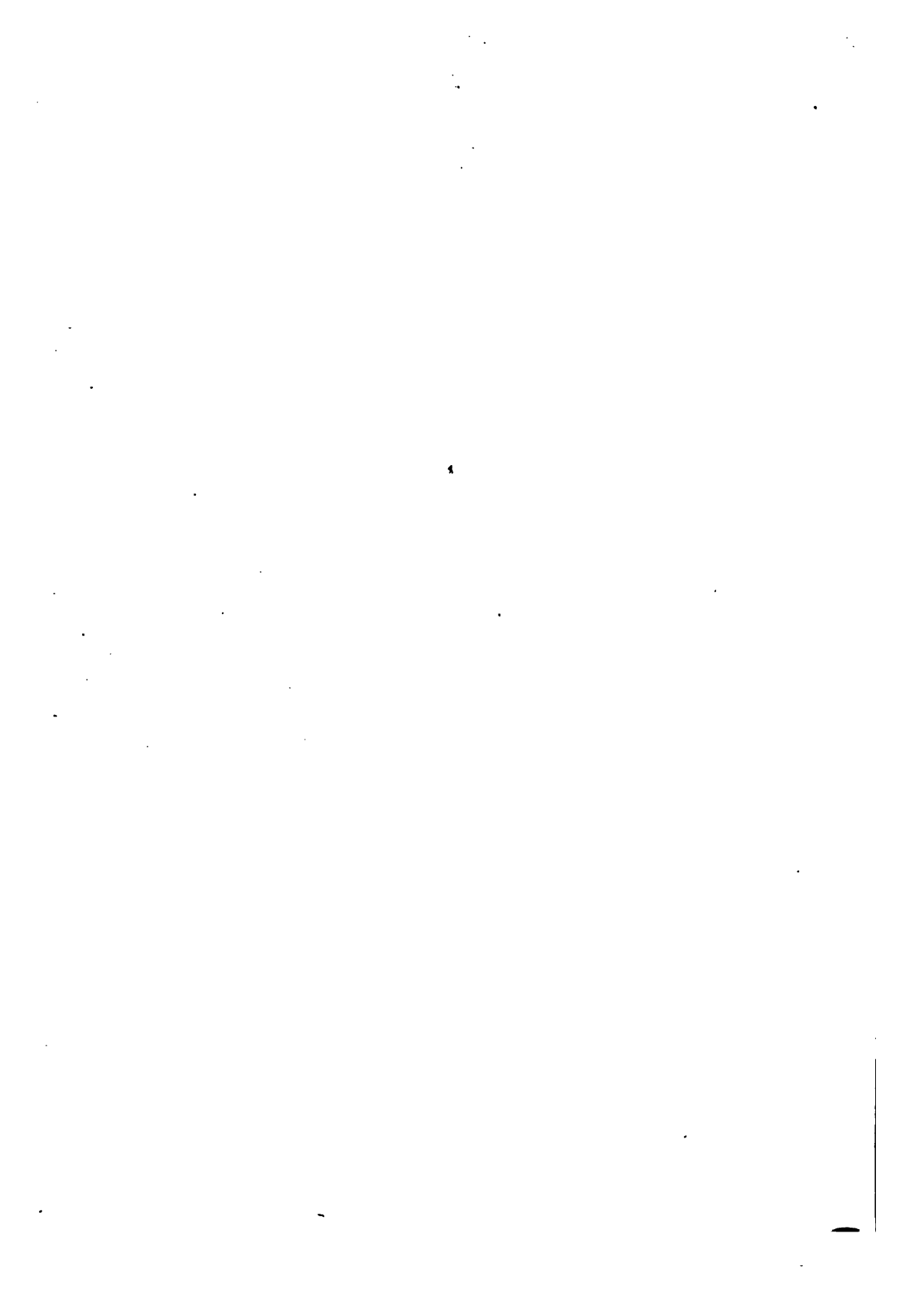


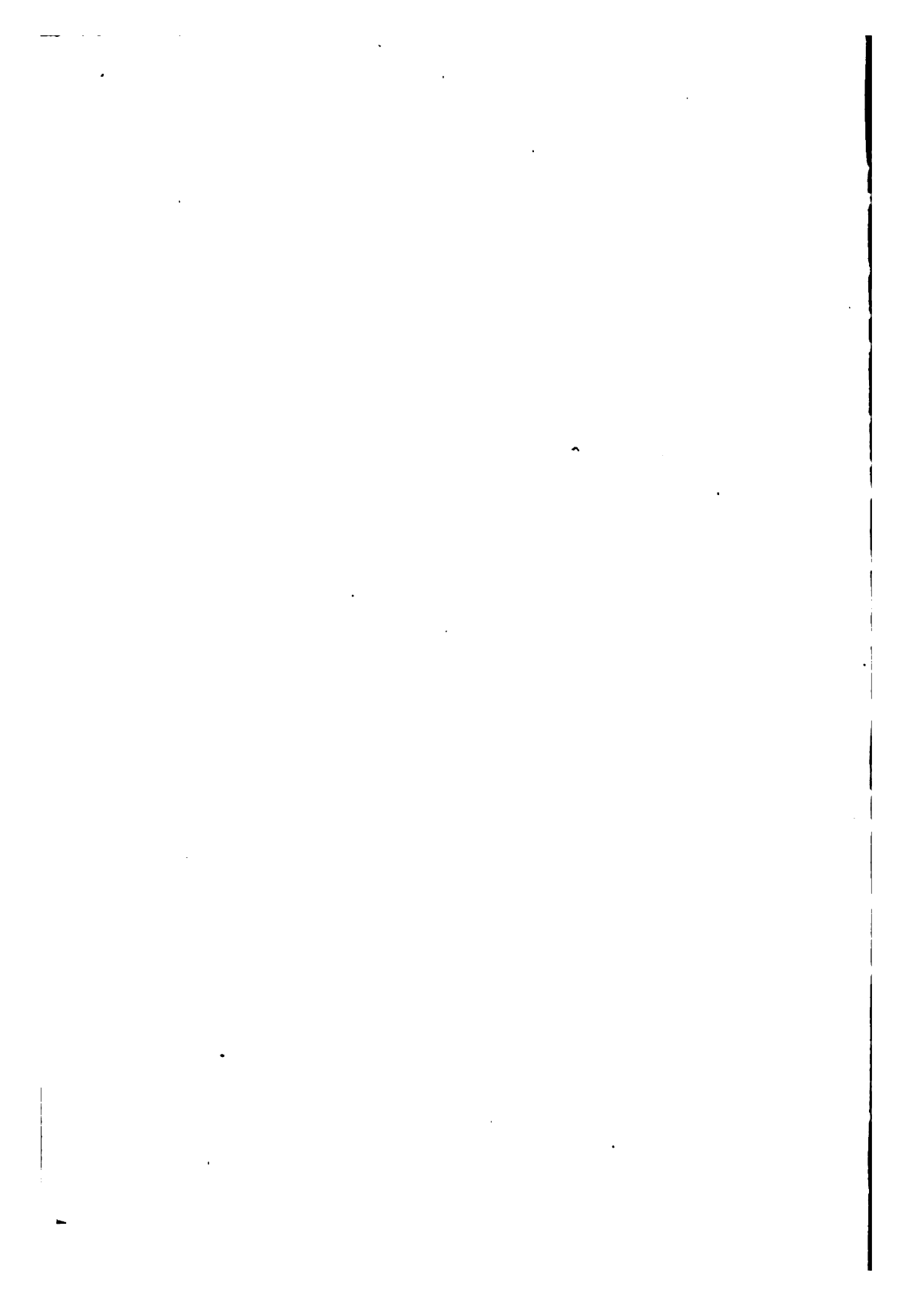


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## Portraits of Persons Born Abroad Who Came to the Colonies in North America Before the Year 1701

WITH AN INTRODUCTION, BIOGRAPHICAL OUTLINES  
AND COMMENTS ON THE PORTRAITS

BY  
CHARLES KNOWLES BOLTON

VOLUME II

"It has been my wish to preserve the heads of the first Settlers. This  
is a mem. to show where they may be found." — *Bentley, 1797*

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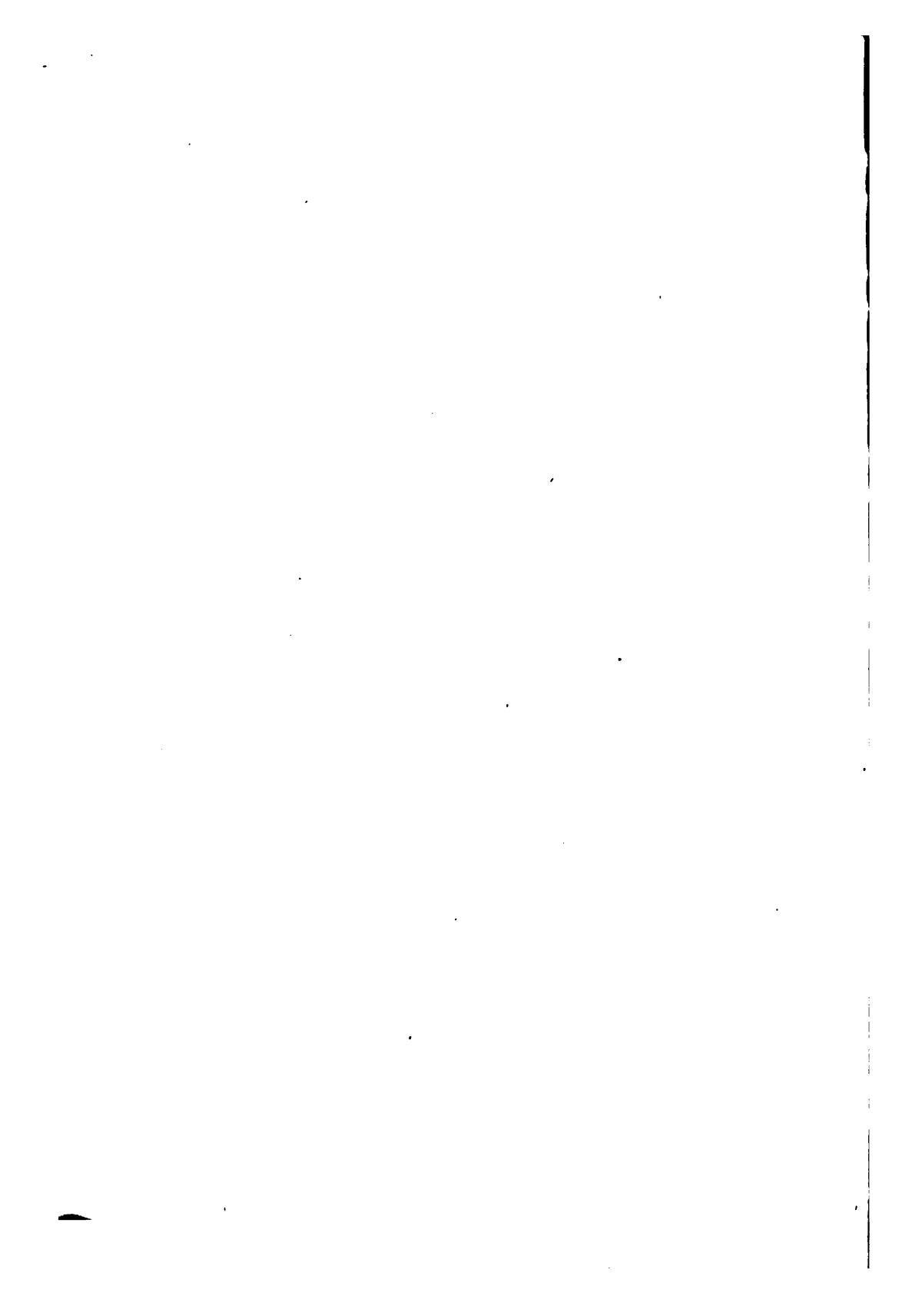
**PORTRAITS  
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# NEW ENGLAND



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THOMAS AMORY, the son of Jonathan and Rebecca Amory, was born at Dublin in May, 1682. His father, a merchant on the banks of the Liffey, soon removed with his family to the West Indies, and, about 1690, to Charleston, where he appears as speaker of the Assembly in 1696. The boy was sent back to London about 1694, and was for several years at school. After the death of his father, in 1699, he spent the years 1706-1718 at the Azores, engaged in business. His letter books give a vivid picture of trade in countries which are to us only lands of bygone adventure and romance—where trade was carried on by the use of coins known to the American schoolboy only as the currency of Flint and John Silver. He was English and Dutch consul at Angra, and his "correspondents" ranged as far north as Portsmouth in New England, where he did business with George Jaffrey.

Jonathan Amory had been an intimate friend of Colonel William Rhett, and Thomas Amory came to Charleston on the promise of the colonel that if his daughter Sarah would consent, Amory could marry her. An offer had come from the colonel in 1713, and Amory himself had suggested a marriage by proxy, but received no answer. Mrs. Rhett now wrote, in 1718, that Sarah knew writing, arithmetic, French, music, dancing, etc.; and although not a celebrated beauty, was modest, of an agreeable humor and good sense. Arthur Middleton advised his friend Amory to cut his hair, get a wig and a sword, "to please the Lady for she is very Gentele & briske."

In June, 1720, Amory, after a visit of six months in Charleston, was in Boston, having found that the young lady's heart was committed to a gentleman in Jamaica, and that Mrs. Rhett had absorbed the Amory property, while

acting for the son. He did not effect a settlement until 1723. In Boston, Mr. Amory had much social intercourse with the Holmes family, which, like his own, had ties with the South. He married, 9 May, 1721, Rebecca, daughter of Francis Holmes, owner of the popular Bunch of Grapes Tavern in Boston, and of a large estate in South Carolina. Rebecca was the second owner of the tavern, and her sister's husband, William Coffin, ancestor of the famous admiral and baronet, the third owner. He was now busy with commercial activities along the Atlantic coast, with the Azores, Ireland, and England. He corresponded with Arthur Middleton on business and political affairs, and with his kinsmen in Ireland. After seven years of happiness, Thomas Amory died, 20 June, 1728.

The widow left this account of her husband's death:

"Going into the still-house to look after some necessary affair [he] fell into a cistern of returns. There being nobody therein there [he died] as was the sovereign will of God, and I must submit, though the loss & aggravating circumstances are beyond expression. Nothing but infinite power & mercy can sustain me under the weight of it."

Of their five children, Thomas, Mary, Rebecca, Jonathan, and John, the first and last named are the ancestors of many well-known Bostonians.

The portrait is from a crayon copy made before the original was lost.

"The Descendants of Hugh Amory, 1605-1805." London, 1901.





**THOMAS AMORY**  
1682-1728

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SIR EDMUND ANDROS was born, 6 December, 1637, at London, the son of Amice and Elizabeth (Stone) Andros, of the Isle of Guernsey. The father was cup-bearer to the King and a major; the mother was sister to Sir Robert Stone, cup-bearer to the Queen of Bohemia, and a captain of horse in Holland. The world was by inheritance his stage, and the boy began his career in Holland as a trooper, followed by service in Denmark and Bohemia. In 1666 he was major of a regiment in America, and in February, 1671/2, he married Mary, daughter of Thomas Craven. She accompanied him to New York in October, 1674, where, as governor, he took over the administration from the Dutch. He was efficient, dealing tactfully with the Indians during King Philip's war, preserving peace and prosperity in his province. During the winter of 1677/8 he was in England and received knighthood. He was again in London in the spring of 1681, having been recalled under charges of dishonesty, which he vigorously denied.

Andros was in favor at Court, and, Massachusetts having lost its charter in 1684, he was commissioned governor in chief over the dominion of New England in June, 1686. He was resolute, and strove to make the province more firmly a part of the empire; he demanded tolerance in religion, and better trade relations for English merchants. Inevitably he was doomed to unpopularity. At about the same time the territory under his command was extended southward to include New York and New Jersey. The landing of William of Orange in England offered an occasion for rebellion, and on 18 April, 1689, Andros, at Fort Hill in Boston, was arrested and imprisoned. In about a year he was sent back to England, where his ability procured him, in 1692, the governorship of Virginia. Here

he encouraged education and manufactures, but ran counter to the quarrelsome Commissary Blair, of William and Mary College, and again lost his office in November, 1698. His last governorship, in 1704, was over the Isle of Guernsey, where he had large hereditary estates and honors. But he was feeble, and soon resigned. He died in February, 1713/4, and was buried on the 27th at St. Anne's Soho, Westminster—a part of London frequented by the Huguenots. Andros married three times, but left no children.

Lady Andros died 22 January, 1687/8. His second wife was Elizabeth Crispe, his third was Elizabeth Fitzherbert. Mr. Whitmore, in his memoir of Andros, prepared for the Prince's Society, writes:

“We may class Andros among those statesmen, unwelcome but necessary, whose very virtues and abilities are detested in their lifetime, because they do so thoroughly their appointed work and initiate new periods in national history.”

Andros is referred to often in the “Journal” of the Labadist traveler, Jasper Danckaerts, whose stories give Andros the character of an irritable administrator, and at times the temper of a petty tyrant.

The portrait here reproduced is from the engraving made, in 1868, from a photograph of the painting then owned by Amias Charles Andros, Esq., of London.



**SIR EDMUND ANDROS**

1637-1713/14

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THE REV. JOHN BAILEY was born, 24 February, 1643/4, near Blackburn, Lancashire. Thomas, his father, as described by Cotton Mather,

“was a man of a very licentious conversation; a gamester, a dancer, a very lewd company-keeper. The mother of this elect vessel one day took him, while he was yet a child, and, calling the family together, made him to pray with them. His father coming to understand at what a rate the child had prayed with his family, it smote the soul of him with a great conviction, and proved the beginning of his conversion unto God.”

Having walked far to attend non-conformist services, and having suffered imprisonment several times, John Bailey began, at the age of twenty-two, to preach so successfully at Chester, and then at Limerick, that “he seemed rather to fish with a net than with a hook.” When arrested, he asked his judges if praying and preaching with inoffensive Christians was a greater crime than carousing at a tavern. The recorder of the court replied: “We will have you to know, it is a greater crime.”

After fourteen years in Ireland he came over to Boston, in 1683/4, remaining there as assistant at the Old South Church until he was installed at Watertown, in October, 1686. Dunton, the bookseller, visited Bailey and his brother the same year, and said: “When I tell you they are true pictures of Dr. Annesley (whom they count a second St. Paul) it is as high as I need go.” To Dunton’s mind no one stood higher than Mrs. Dunton’s father, so this was praise indeed.

Bailey’s wife, Lydia, died “April ye 16, 1691” (grave inscription), after a day of singular expressions of piety and resignation. He writes:

"She desir'd that we would sing some psalm of praise to the riches of free grace: but our harps were hang'd on the willows; we did it not. Yet there was melodious singing at that very time! I heard it myself, but intended never to speak of it until the nurse B. and M. S. spoke of it. They went unto the fire, thinking it was there; but they heard it best when within the curtains. God, by his holy angels, put an honour upon my dear little woman; and by it reprov'd us, that seeing we would not sing, (being bad at it) they would!"

In the church records Bailey wrote:

"But Lyddy is dead and I feel entirely indisposed to everything."

In 1693, Bailey went to the First Church in Boston, where he remained as an assistant until his death, 12 December, 1697. No children are recorded, but his brother is said to have left a child.<sup>1</sup>

His book, "Man's Chief End to Glorify God," and several shorter compositions survive him, and Cotton Mather gives many quotations from his diary. His concern was for his soul and the salvation of his flock. He had an emotional nature and was often depressed. As he lay dying he seemed to see his Saviour, and said to his second wife, Susanna (daughter of Richard Wilkins, the bookseller): "Oh! what shall I say? He is altogether lovely!" And to his sister-in-law he said: "His glorious angels are come for me!" and closing his eyes at three in the afternoon of the Lord's Day, he opened them no more this side of heaven.

"Magnalia Christi Americana," Volume 1.

<sup>1</sup>Descendants mentioned in Massachusetts Historical Society Proceedings, New Series, Volume 9, page 478, are from John's brother Thomas, as a fuller quotation would show.





**JOHN BAILEY**  
1643/4-1697

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**JAMES BOWDOIN**, Boston merchant, was born, in 1676, at La Rochelle, France, the son of Pierre Baudouin, who fled to Ireland some years later with his wife and four children. In 1686, Pierre came to Casco Bay, and in May, 1690, he moved to Boston, where he died, in September, 1706. James, the son, went to sea as a lad, and rose rapidly to the command of a ship. Being shrewd in handling his cargoes, he soon became a shipping merchant, a member of the Council in 1744-1746, and a man of great wealth and influence. He was one of the leaders in a movement, in 1733, to provide a paper currency to serve as a stable and sufficient medium of trade, to take the place of gold and silver coin, which had been sent to England in payment for manufactured articles.

Bowdoin married first, on 18 July, 1706, Sarah Campbell, who died in 1713, having had James, Elizabeth, John, and Pierre (who died in infancy), as well as Mary, who married Balthazar Bayard, and William, a merchant; second, on 15 or 16 September, 1714, Hannah Portage, by whom he had Samuel, who died in infancy; Elizabeth, who married James Pitts; Judith, who married Thomas Flucker; and James, a member of the Continental Congress and governor of Massachusetts; third, on 24 April, 1735, Mehitable Lillie, a widow.

James Bowdoin died in Boston, 8 September, 1747, and was buried in the Granary Burying Ground, on Tremont Street. His portrait was painted by Joseph Badger, a short time before his death. The *Boston News-Letter* referred to his "prudence, care and industry in merchandise," and his will disposed of a large estate. He gave £40 to the Rev. Andrew Le Mercier, and an annual allowance of £20, so long as he should continue in the ministry at the

French church, so called; and £20 annually to the poor of the church, under the same terms. To the poor of Boston he left £30 per annum for ten years after his death, and also a legacy of £50 to the Rev. Samuel Cooper.

"Some Account of the Bowdoin Family," by Temple Prime. New York, 1900.



**JAMES BOWDOIN**  
**1676-1747**

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SIMON BRADSTREET, governor of Massachusetts, was baptized, 18 March, 1603/4, at Horbling, Lincolnshire, by his father, of the same name, the vicar. The father died early in 1621, leaving a widow, Margaret, and three surviving sons, Samuel, Simon, and John. Simon matriculated at Emmanuel College, 9 July, 1618, as a sizar; received his A.B. in 1620/1, and his A.M. in 1624. In 1630 he came over in the *Arbella* with Winthrop, having been elected an assistant of the company in England before sailing. He continued to hold the office until 1678, and was secretary in 1630-1636; deputy governor in 1678; governor in 1679-1686 and 1689-1692; agent to England in 1662; commissioner of the United Colonies often from 1644 to 1672; president of the United Colonies in 1653, 1663, 1664; president of the Council for the Safety of the People in 1689; councilor in 1692.

He settled at Andover, and there lived until after the death of his first wife, Anne, the poetess, daughter of Governor Thomas Dudley, whom he married in England about 1628. When he first brought her over to "a new world and new manners," her heart rose in rebellion, but the muse and her faith in God reconciled her to illness and other afflictions. Her book of poems, published in London, bore the title, "The Tenth Muse, lately sprung up in America." She became the mother of four sons and four daughters, Samuel, Dorothy, Sarah, Simon, Hannah, Dudley, John, and Mercy, and died, 16 September, 1672, at Andover.

The happiness of his home-life is mirrored in his first wife's poems, which tell of separation, fear of shipwreck, illness, and the joy of reunion. To her husband she said:

"If ever two were one, then surely we;  
If ever man were loved by wife, then thee;  
If ever wife was happy in a man,  
Compare with me, ye women, if you can."

Bradstreet married for a second wife, in 1676, Anne, widow of Captain Joseph Gardner, and daughter of Emmanuel Downing, whose wife was John Winthrop's sister.

The governor was a man of moderate but dependable ability, kindly and intelligent, and when Andros was deposed, in 1689, the venerable magistrate, the last survivor of those elected to office before the Puritan exodus, was a dignified and suitable administrator for the interregnum. Danckaerts, the Dutch traveler, refers to him, in 1680, as "an old man, quiet and grave, dressed in black silk, but not sumptuously." A famous passage in Sewall's Diary refers to a walk which he took with the governor on the 8th of May, 1685:

"Walk with the honored Governour up Hoar's Lane, so to the Alms House; then down the length of the Common to Mr. Dean's Pasture, then through Cowell's Lane to the New Garden, then to our House, then to our Pasture by Eng's, then I waited on his Honour to his Gate and so home. This day our old Red Cow is kill'd, and we have a new black one brought in the room, of about four years old and better, marked with a Cross and slit in the Left Ear, and a Cross off the right Ear, with a little hollowing in. As came with his Honour through Cowell's Lane, Sam. came running and call'd out a pretty way off and cried out the Cow was dead and by the Heels, meaning hang'd up by the Butcher."

Governor Bradstreet died at Salem, 27 March, 1696/7, at about ten at night, and was buried the 2d of April. Sewall writes:

"Col. Gedney and Major Brown led the Widow; I bore the Feet of the Corps into the Tomb."





**SIMON BRADSTREET**

**1603-1697**

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**NATHANIEL BYFIELD**, first judge of the Court of Vice-Admiralty, was born in 1653, at Long Ditton, Surrey, the twenty-first child of Richard Byfield, rector there, and grandson of the vicar of Stratford-on-Avon. His father, as a member of the Westminster Assembly, helped to prepare the "Shorter Catechism." His mother, Sarah Juxon, was, like many early New Englanders, "nearly related" to an Archbishop of Canterbury. Byfield arrived in Boston in 1674, and the next year married Deborah, daughter of Captain Thomas Clarke. Having been drafted to fight the Indians, he based a claim for exemption on **XXIV Deuteronomy 5**. At the close of King Philip's war he invested heavily in Rhode Island lands, becoming a settler at Bristol, and living part of the time at Pappoosquaws Point—better known in connection with Herreshoff, the yacht builder.

Byfield joined the Ancient and Honorable Artillery Company in 1679, was a member of the General Court in 1696 and 1697, and served as speaker in 1698. He was commissioner for forming the excise, and judge of probate for Bristol County, as well as of the Inferior Court of Common Pleas in Bristol and Suffolk. In June, 1710, he was suspended from the office of judge of probate "for unmannerly and rude behaviour," but resumed office in December, 1715. He was the first judge of the Court of Vice-Admiralty from 9 June, 1699, to 20 May, 1700, when Wait Winthrop obtained the place. Byfield threatened Winthrop and succeeded, through Dudley, in securing his removal in 1701; he obtained the office for himself in December, 1703, holding it until 1715, and a third time from 1728 to 1733.

In earlier years the judge exercised much influence

through his political alliance with Governor Dudley and his marriage, in 1718, to Governor Leverett's daughter Sarah, following the death of his first wife. Cotton Mather, in February, 1702/3, received a visit from Governor Dudley, whom Mather advised to allow no people to say that the governor's policies were dictated by Byfield and Leverett. Mather continues:

"The Wretch went unto those Men, and told them, that I had advised him, to be no ways advised by them: and inflamed them into an implacable Rage against me."

Byfield was a man of positive traits, dictatorial and overbearing, ambitious and revengeful, yet so sound that no decision of his was ever, upon appeal, reversed by a higher court. He printed and gave away thousands of copies of the "Shorter Catechism"; he strenuously opposed the witchcraft delusion, gave hundreds of pounds yearly in charity, and devoted his eloquence freely to public affairs.

He died between the hours of one and two of the morning of the 6th of June, 1733, at Boston, and was buried in the Granary Burying Ground. Two of his five children grew to maturity, one the wife of Lieutenant Governor William Tailer, another the wife of Edward Lyde, whose son, Byfield Lyde (son-in-law of Governor Belcher), was his chief heir.

"Manual First Congregational Church, Bristol." Providence, 1873.

"The History of Bristol, Rhode Island," by W. H. Munro. Providence, 1880.



**NATHANIEL BYFIELD**

1653-1733

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DR. JOHN CLARK, physician, of Boston, came to Newbury about 1637, and was granted a farm of four hundred acres at the mouth of Cart Creek, 23 January, 1637/8. In September he was freed from all rates so long as he should exercise his calling there. A rather lurid light is thrown upon the value of his services by a note in the Rev. John Eliot's "Record of Roxbury Church Members." The wife of Richard Dummer came under the influence of Anne Hutchinson, and when the Dummers moved to Newbury she declared her faith. Dr. Clark, who agreed with her, gave her a vomit, when ill, "w<sup>h</sup> did in such ma<sup>n</sup>er torture & torment her . . . y<sup>t</sup> she dyed in a most uncomfortable ma<sup>n</sup>er; but we believe God tooke her away in mercy, from worse evil, w<sup>h</sup> she was falling unto." In 1639 he became a magistrate of the County Court at Ipswich, and was elected a deputy for 1639 and 1643. After ten years of practice in Newbury he was at Ipswich, and in December, 1651, when he sold the farm, he was of Boston. While in Boston he invented a stove for warming houses and saving firewood, a device for the control of which the General Court allowed him exclusive rights, in October, 1652.

Dr. Holmes, in his "Medical Essays," 1842-1882, speaks of Dr. Clark on page 326:

"His portrait, in close-fitting skull-cap, with long locks and venerable flowing beard, is familiar to our eyes on the wall of our Society's antechamber. His left hand rests upon a skull, his right hand holds an instrument which deserves a passing comment. It is a *trepphine*, a surgical implement for cutting round pieces out of broken skulls, so as to get at the fragments which have been driven in, and lift them up. It has a handle like that of a gimlet, with a claw like a hammer, to lift with, I suppose, which last contrivance I

do not see figured in my books. . . . Dr. Clark is said to have received a diploma before he came, for skill in lithotomy. He loved horses, as a good many doctors do, and left a good property, as they all ought to do. His grave and noble presence, with the few facts concerning him, told with more or less traditional authority, give us the feeling that the people of Newbury, and afterwards of Boston, had a wise and skilful medical adviser and surgeon in Dr. John Clark."

Dr. Clark married Martha, called "aunt" by Sir Richard Saltonstall's son Robert, who was in turn called "cosen" by Clark. If she was a sister of Sir Richard or his wife, no other trace of her is known.<sup>1</sup> Martha died 19 September, 1680, aged eighty-five, leaving John, a physician and politician, and Jemima, the wife of Robert Drew.

Dr. Clark died in Boston, in November, 1664. His portrait was painted in the sixty-sixth year of his age, but we do not know the date of his birth, and no year is mentioned on the canvas.

"The History of Newbury," by J. J. Currier. Boston, 1902, page 662.  
New England Historical and Genealogical Register, April, 1860, page 171.  
"Massachusetts Historical Society Proceedings," July, 1844; October, 1833.

<sup>1</sup> Martha, daughter of another Sir Richard, the Lord Mayor, married a Mr. Bonner, and their son, perhaps, is referred to in Robert Saltonstall's will as apprenticed to "Capt Miditon," in the Barbados; this Martha's sister, Hester, married Sir Thomas Middleton, Lord Mayor.





**JOHN CLARK**  
1598(?)–1664

(365)

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JOHN COLMAN, a prominent Boston merchant, was born on Tower Hill, London, 3 January, 1670/1, less than nine years after Sir Henry Vane had lost his head there, and was brought over to Boston at the age of two by his parents, William and Elizabeth Colman. He married, 19 July, 1694, Judith, daughter of William Hobby, and with her he lived for nearly fifty years, dying, 19 September, 1751, in Boston. They had eight sons, of whom two, John and Benjamin, lived beyond infancy and married; and six daughters, of whom two lived to mature years, one as the wife of Dr. Thomas Bulfinch, another married to Peter Chardon. His brother, the Rev. Benjamin Colman, of the church in Brattle Square, was distinguished in his day.

John Colman served frequently in town offices, and was a leader in public affairs; in 1704 he had a hand in the arrest and "judicial murder" of Captain Quelch, the so-called pirate; in 1706 he advocated a monthly packet from England to New England; and in 1720 he was on the committee to consider a spinning school. He was one of the founders of the Brattle Square Church, in 1699, and thus aroused the enmity of Cotton Mather, who referred in his diary, seventeen years later, to Colman thus:

"A very abusive Creature, in whom the three parts of the Satanic Image, Pride, Malice, and Falsehood, are very Conspicuous, must be pittied and pray'd for."

Colman was for many years interested in endeavors to deal with problems arising from a scarcity in the currency; and was arrested, in 1720, for writing a pamphlet on "The Distressed State of the Town of Boston," reflecting on the government and advocating a bank to emit bills on real security. The case was dismissed in July. He had a man-

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CAPTAIN GEORGE CURWIN, or CORWIN, was born, 10 December, 1610, the son of John Curwin, of Sibbertoft in Northamptonshire, of an ancient Cumberland family. He became a merchant at Northampton, and in 1638, with his wife and daughter Abigail, came over to Salem, where his energy and ability laid the foundation for the commercial prosperity of the town. He built and managed ships, and carried on an extensive and varied wholesale and retail business in dry goods and hardware at his house on the present Essex Street, near Town House Square.

He was licensed to sell "strong water" in 1651, and again in 1662, when he was made captain of a troop of horse. Thereafter one occupation may be said to have supplemented the other for several years. His advice was much esteemed in military matters, such as the laying out of the fort at Marblehead, and the conduct of the war against King Philip. He was a deputy to the General Court in 1666, 1667, 1669, 1670, 1672, 1674, and 1676, and in 1670 was on a committee to revise the laws of the colony. Curwin will always exemplify the saying that "As a man dresses so is he esteemed." Bentley writes:

"He had a round large forehead, large nose, high cheek bones, grey eye. His dress was a wrought & flowing neckcloth & a belt or sash covered with lace, a coat with short cuffs & reaching half way between the wrist & elbow, the shirt in plaits below, a cane, & on the ring finger an octagon ring. This dress was preserved till the present Century & was stolen & the lace ripped off & sold, for which the offender was publicly whipped."

Curwin married first, in England, Elizabeth, daughter of Gregory(?) Herbert and widow of John White; second, 22 July, 1669, Elizabeth, daughter of Governor Edward Winslow and widow of Robert Brooks. His chil-

J

dren were: Abigail; John, a Salem merchant, who married Margaret, granddaughter of Governor Winthrop, and had a son, Sheriff George, executioner of the witches; Jonathan, a judge in the witchcraft trials of 1692; Hannah; Elizabeth; Penelope, born in 1670; Susannah; and George, who died early.

Curwin died at Salem, 3 January, 1684/5, leaving a large estate, a homestead, four dwelling houses, four warehouses, two wharves, three farms, four ketches, and property in Boston.

*"The Giles Memorial,"* by John A. Vinton. Boston, 1864, page 339.

*"An Inventory of the Contents of the Shop and House of Captain George Corwin,"*  
by George Francis Dow. Salem, 1910.



**GEORGE CURWIN**

**1610-1684/5**

**(373)**

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THE REV. JOHN DAVENPORT, of New Haven, "the Universal Scholar," was baptized, 9 April, 1597, at Holy Trinity Church, Coventry, where his father, Henry, and grandfather, Edward, had been prominent in times past. His mother, Winnifred, had the curious surname of Barnabit. Very early a student at Oxford, he became, at the age of nineteen, a successful preacher in London, fearless alike before the plague and ecclesiastical authority. Meanwhile he studied till well into the mornings "and never felt his Head ake, yet his Council was that other Students would not follow his Exemple." In 1633, under the influence of John Cotton, he fell into non-conformity, called his flock at St. Stephen's together, resigned, and retired to Holland.

There he soon found himself at odds, early in 1635, over baptism, and, as Cotton Mather writes,

"he told his Friends, *That he thought God carried him over into Holland, on purpose to bear Witness against that Promiscuous Baptism, which at least Bordered very near upon a Profanation of the Holy Institution.*"

His Christian friends thought otherwise, and he returned to London. Two years later Cotton welcomed him to Boston, as Moses did Jethro, and he settled down at New Haven with his old Coventry friend, Governor Eaton, to become famous for his energy, his gravity, his "ejaculatory prayers," and the severity of the terms of his communion. Mather says that "Davenport employed Golden snuffers so much in the Exercise of Discipline that the New Haven church became the New Jerusalem"—and then devotes five pages to the awful private life of a criminal who had been a revered member of Davenport's church.

While at New Haven, in 1661, Davenport is said to have secreted Colonels Goffe and Whalley, the regicides, in his own house, but in a long letter to Colonel Temple, King's agent, in August, he evades pitifully, saying "that the poor colony, the Governor and magistrates wanted neither will nor industry to have served His Majesty in apprehending the two Colonels, but were prevented & hindered by God's overruling Providence."

Some years later, Davenport very reluctantly accepted a call to Boston, where the Half-way Covenant and other radical innovations were much in favor, and became the successor of John Wilson, 9 December, 1668; but as "it is ill Transplanting a Tree that thrives in the Soyl," he languished and died, 15 March, 1670. His wife was Elizabeth Wolley, who died 15 September, 1676, having had a son, John, and possibly other children. Davenport left many sermons and controversial works in printed form.

The portrait is from the painting which hangs in Alumni Hall at Yale.

"Massachusetts Historical Society Collection," Third Series, Volume 8, page 327.



**JOHN DAVENPORT**  
**1597-1670**

( 377 )

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MRS. GEORGE DAVIE, famous as an aged person, was born on or about 3 June, 1635, probably Mary, the daughter of John Mirick, cooper, who became an inhabitant of Charlestown in 1641/2. When still a girl she was married; she took a second husband a few years later, and it is probable that she had several children, whose names may be found by some diligent student. A third husband was George Davie, a sea captain and pioneer in the beautiful country at the mouth of the Sheepscot River in Maine, where he obtained a large tract of land in 1663. The village of Wiscasset now occupies part of the site; and he owned other lands in 1668, lying perhaps on Westport Island, where Marie Antoinette was once offered a refuge, or at Edgecomb. Mr. and Mrs. Davie did much to improve the town and to encourage settlers. A petition of his, in 1676, shows that he sailed up and down the coast in trade, dealing much with Richard Patteshall, and holding also official commissions at various times. Mrs. Davie heard of his death more than once, from shipwreck or Indian attack. Finally, about 1677, the settlers were obliged to leave Wiscasset, and not long after this date Captain Davie died. In 1689 his widow was in Charlestown, Massachusetts, where she was admitted to full communion in the church on the 30th of June, and had her son William, a boy of thirteen, baptized on the 11th of August.

This William, her only son by Mr. Davie, went back to the Sheepscot, and died before 1719, leaving a daughter Alice, wife of Jacob Clark, of Newcastle, and another daughter, whose name is not known.

In 1689, Mrs. Davie's father and husband being dead, and her brother Benjamin, a mariner, having been long absent at sea, she perhaps joined Mrs. Benjamin Mirick in

keeping a tavern. At last, in 1711; Cotton Mather records on the 6th of November :

"There is a Woman arrived in my Neighbourhood, who was once in better Circumstances, but is now reduced unto the lowest Poverty; and but meanly provided for the Circumstances of the approaching Winter. I will dispense Releefs unto her. (*Δαφτε*)."

She had already been aided by the town.

It is said that she had had nine children, 45 grandchildren, 200 great-grandchildren, and 800 great-grandchildren's children. With one of them she may have settled down in Newton, Massachusetts, where, at Oak Hill, she swung the scythe and used the hoe vigorously. At one hundred and four she could shell corn all day, and at one hundred and ten she sat at her spinning wheel. Far and near she was known as Goody Davie, and famous people came to hear her talk, and to see her smiling face and blue eyes. Among her visitors was Governor Belcher, who asked Judge Dudley to have her portrait painted by Smibert. This was done in 1715, when she began to fail in body and mind. She died at Newton, 23 September, 1752, aged one hundred and seventeen years and one hundred and fifteen days.<sup>1</sup>

Jackson's "History of Newton," page 267.

Maine Historical and Genealogical Recorder, April, 1893, page 74.

<sup>1</sup>The Hyde Manuscript at the Genealogical Society says, "Supposed to be 116 years old." Seth Davis gave her age as above.



**MARY DAVIE**  
1655-1752

(381)

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SIR GEORGE DOWNING, Baronet, soldier and politician, was born about 1624 in Dublin, the son of Emmanuel Downing, of the Inner Temple and of Salem, Massachusetts, and grandson of another George, who was master of the Grammar School at Ipswich, England. His mother was Lucy, sister of Governor John Winthrop. He was brought across the sea in 1638. After graduating at Harvard, in 1642, he became a tutor, but in 1645 went to Barbados as a ship's chaplain. Five years later he emerged as scout-master-general under Cromwell, and with the powerful Howard connection, having married Frances Howard, sister of Charles, later Earl of Carlisle, he began a long parliamentary career. In 1657 he favored offering the crown to Cromwell, and had already represented him in negotiations with Mazarin. He acted often as mediator on the continent, and for many years lived at The Hague, to promote Protestantism and English trade. Through Howard influence he made his peace with Charles II in April, 1660.

“Charles, when residing at Brussels, went to the Hague at night to pay a secret visit to his sister, the Princess of Orange. After his arrival, ‘an old reverend-like man, with a long grey beard and ordinary grey clothes,’ entered the inn and begged for a private interview. He then fell on his knees, and pulling off his disguise, discovered himself to be Mr. Downing, then ambassador from Cromwell to the States-General.”

When many were losing their heads, Downing grew in royal favor, and amassed wealth. He was knighted in 1660, and was made a baronet in 1663. His betrayal and arrest of three regicides, his former brothers in arms, disgusted men like Admiral Penn, and also Pepys, who said:

“All the world takes notice of him for a most ungrateful villain for his pains.”

But the diarist admired his ability, and approved his reforms in the treasury.

When King Charles wanted to pick a feud with the Netherlands, he sent Downing back to The Hague. It was said, "The rabble will tear him in pieces." The King smiled and replied, "Well, I will venture him." Downing soon fled for his life, and the cynical Charles put him in the Tower for deserting his post. He was an able speaker on finance and commerce, and was called "the house-bell to call the courtiers to vote."

Downing must have died in 1684, since his will was proved on the 19th of July. His name survives in Downing Street. Of his three sons and five daughters, George, William, and Charles, Frances, Philadelphia, Lucy, Mary, and Anne, all married except William, but no descendants, as far as known, survived the middle of the eighteenth century, except a natural daughter of Sir George's grandson, the third baronet, and founder of Downing College. Pepys, the diarist, was a clerk in Downing's office in January, 1659/60, when Downing was one of the Four Tellers of the Receipt of the Exchequer. He speaks bitterly at times of Sir George, as a "stingy fellow" and a "perfidious rogue."

Sir George had, however, a sane restraint, as when he opposed death as punishment for James Nayler, accused of blasphemy before Parliament in December, 1656; but as Nayler's tongue had "bored through God" (said Downing) it might be bored with a hot iron.

His portrait faces the title-page of this volume.

GOVERNOR JOHN ENDECOTT was born about 1588, probably at or near Chagford in Devon, a quaint village six or eight miles southeast of Okehampton. The Endecotts had been engaged in the mining of tin in this neighborhood for a century or more. With five other "religious persons" he purchased, 19 March, 1628, a patent of the Massachusetts Bay. Matthew Cradock and Roger Ludlow secured rights immediately, and Endecott, being related to the former through Ann, his wife, was sent out in June to Naumkeag, later Salem. He showed himself "earnest, zealous, and courageous;" he was just in dealing with the Indians, but was curiously impatient with some of his neighbors, with those, for example, who used tobacco or allowed their hair to go uncut. He was "of so tender a conscience" in religious matters that he allowed three Quakers to be executed, and others to be flogged, while he was governor, a policy which brought protests from men like Vane, Peter, and Saltonstall. And yet he himself protested against harsh treatment of Roger Williams, and was forced to apologize for this patience with a friend in error.

Endecott was the chief office holder of his time in New England; he was assistant in 1628/9, 1630-1634, 1636-1640, 1645-1648; deputy governor in 1641-1643, 1650, 1654; governor of London's plantation in the Massachusetts Bay, 30 April, 1629-12 June, 1630; governor of Massachusetts in 1644, 1649, 1651-1653, 1655-1664; major general in 1645-1648; commissioner of the United Colonies in 1646-1648 and president in 1658. He had moved from his "Orchard Farm" to Boston in 1655.

The governor strove valiantly to save the Massachusetts Bay charter during the last two or three years of his life, but powerful influences were against him. His opposition

to the English church service, and his attitude toward the regicides, had undermined his reputation in London, and Sir William Morrice, Secretary of State, wrote to the General Court of Endecott's disaffection and the King's discontent. While trouble was thus brewing the governor died, 15 March, 1664/5, aged seventy-seven, and was buried "with great honour and ceremony" in the Granary Burying Ground at Boston. By his first wife, Ann Gower, it is supposed he had no children; by his second, Mrs. Elizabeth (Cogan) Gibson, of Cambridge, England, whom he married 18 August, 1630, he had two sons, John and Zerubbabel.

Strong emotion led Endecott to mutilate the English flag in order to destroy the "popish" cross of St. George, but of this incident Winthrop wrote:

"The only difference between him and others was, he manifested his opinions by his acts, while they, with more prudence and safety, retained theirs in secret."

He could give as one reason for the blowing up of twenty-one barrels of powder on a ship, God's wrath, because the captain "read the booke of common prayer so often over that some of the company said hee had worne that threed-bare"; yet he could, in beautiful and heartfelt language, commit his sick friend "into the armes of our deare and loving Father, the God of all our consolation, health, and salvation."

The original portrait here reproduced was painted the year that Endecott died. It hung for many years over the fireplace at the Orchard Farm where, said Bentley, "it grows dimmer by the smoak."



**JOHN ENDECOTT**  
1589-1665

(387)

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JOHN FREKE, attorney and merchant, of Boston, was born in England, between February and July inclusive, 1635. The coat of arms on his tomb in the Granary Burying Ground in Boston is the same as that used by a "visitation" family of the name at Ewern Courtney, alias Shroton, County Dorset. These Frekes were closely intermarried with the Colepepers and Harlakendens, two families intimately associated with colonization in the New World. John Freke seems to have arrived in Boston about 1660, when his name begins to appear on the records in shipping controversies, and in connection with the business of the courts. He signed himself "Jno Freke."

Freke was associated with the leading merchants of the day in Boston; he was a petitioner, in 1666, to the authorities to uphold the King's unpopular commissioners, who were then in Boston, and was a constable and jurymen.

The lives of many of these immigrants would be incomplete without the mention of pirates, and John Freke's was no exception. In the summer of 1674, Captain John Rhoades, of Boston, induced Captain Jurriaen Aernouts, of the Dutch privateer, *Flying-Horse*, to join an expedition for the capture of the French settlements on the coast of Maine between the Penobscot and the St. John's Rivers. This conquest proved an easy matter, and the territory, under the name of "New Holland," was claimed for the Prince of Orange. Captain Aernouts sailed away, but Rhoades and two Dutchmen set about reaping a harvest in trade under a dubious commission from Aernouts. They soon fell foul of several rival traders, and at last had a melodramatic victory over the *Philip*, a shallop owned by John Freke and Samuel Shrimpton; blunderbusses, damp powder, and treachery were the order of the day.

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**COLONEL WILLIAM GOFFE**, the regicide, was born about 1610, at Stanmer in Sussex, the son of the Rev. Stephen Goffe, "a severe Puritan," and brother of a Roman Catholic priest and a Church of England clergyman. He was apprenticed to a London salter, but soon turned to soldiering and exhorting—two accomplishments sure to lead to advancement under Cromwell. In 1645 he was a captain; in 1655, a major general for three counties; in 1654 and 1656, a member of Parliament, and so close to Cromwell that those who did not favor a crown for the Protector, hinted that Goffe might be a worthy successor in the humbler office. Ten years of steady rise witnessed the King executed and the great Protector dead. Goffe had married Frances, daughter of Major General Edward Whalley, whose mother was the Protector's aunt. Both Goffe and Whalley had signed the warrant for the execution of King Charles. With the restoration of the Stuarts came an order on the 18th of May, 1660, for the arrest of sixty-six members of the High Court of Justice, who had signed the death warrant. Whalley and Goffe had sailed for Boston a few days before the proclamation became known, and arrived in July, 1660, the latter leaving his wife and three daughters in England.

Judging from Goffe's diary he was well fitted by religious fervor to please the New England people. On the 19th of August he wrote: "I am banished from my own house; but feasted in ye house of God; oh, yt I might dwell yrin [*i.e.*, therein] forever." The leading men received the regicides cordially, and protected them from capture at New Haven, where they lived with the Rev. John Davenport; at Hartford, where the Rev. John Whiting knew the secret; and at Hadley, where they were with the Rev. John

Russell. Goffe, under the name of Walter Goldsmith, corresponded with his wife. She sent him this significant hint in 1671:

"It is reported that Whally and Goff and Ludlow is sent for; but I think they will have more wit than to trust them, for it is to be feared that after this sunshine there will be a thick darkness."

In a letter of his to Mrs. Goffe (whom he addressed as "mother") he shows the strain under which he labored:

"My Deare mother, I once againe begg the continuance of your prayers, for I have grt need of them. I know you cannot forget me, day nor night, if I may conclude from the continuall workings of my own thoughts, affections, & desires, towards yourselfe & my Deare sisters, & the motherly affection you have hetherto shewed to an vnworthy childe, that hath caused you so much sorrow."

In September, 1675, Goffe is said to have emerged from hiding to lead the settlers against the Indians, but the story is of doubtful value. His last letter is dated 2 April, 1679, and no trace of him is found after that year.

New England has always sympathized with the regicides, but the parliamentary debates of their time do not add luster to their reputation. One Nayler, a weak fellow who impersonated Jesus and imitated his entry into Jerusalem, having been convicted of blasphemy, was to be punished. Whalley opposed cutting Nayler's hair, as it might "make the people believe that the Parliament of England are of opinion that our Saviour Christ wore his hair so, and this will make all people in love with the fashion." He favored slitting his lips, and Goffe favored restraining him from the society of women. One member, in ridicule of the debate, proposed that he be sent to the "Isle of Dogs."

"Memoranda respecting Edward Whalley and William Goffe," by F. B. Dexter. New Haven Colony Historical Society Papers, Volume 2, 1877, page 117.



**WILLIAM GOFFE**

1610(?)—1679

(395)

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EDWARD GRAY, ropemaker, was born in Lancashire about 1673, and appears in Boston, in 1686, as a young apprentice to John Barton, of Barton's Point, owner of a ropewalk. He spent his savings in visiting England, and on the return voyage was impressed to serve on a man-of-war. The ship's surgeon proved to be a family friend, and secured his release. Returning to Boston, he soon hired a ropewalk, and in course of time became a very successful manufacturer. In 1736, with Samuel Adams and others, he offered the ropewalk to the town for a public highway.

Mr. Gray married, 11 August, 1699, Susanna Harrison, by whom he had Harrison, treasurer of the Province and ancestor of Harrison Gray Otis; Edward; Ann; Persis; Susanna; Bethiah; and John. Mrs. Gray died 4 June, 1713, and he married, second, 2 July, 1714, Hannah Ellis, an English niece of the wife of the Rev. Benjamin Colman, of the Brattle Street Church. She was called, in the family circle in England, the "Lump of Love," and when she crossed the ocean to visit in America, very soon attracted the affections of Mr. Gray. Her children were Ellis, colleague minister of the Second Church in Hanover Street; Mary; Sarah; Thomas; William, best known perhaps as the father of Edward, the lawyer; and Thomas, the Roxbury minister; Benjamin; and Edward.

Edward Gray, the ropemaker, died 2 July, 1757, aged eighty-four, and was buried in the Granary Burying Ground. He left property extending the entire length of the present Pearl Street—the ropewalk, warehouse, yarn-houses, knotting house, and a dwelling house. He had also ten slaves. His portrait, painted about 1745 by Joseph Badger, is now owned by Mrs. Gedney K. Richardson, of Boston.

The Rev. Charles Chauncy, pastor of the First Church, preached a sermon at the funeral, which was printed. In it he says :

"Your thoughts, I doubt not, are at once fixed on that dear brother of our's, and friend of Christ and the poor, who departed this life yesterday Morning.

"What is said upon such occasions is sometimes apt to give disgust, as being esteemed a compliment to the dead, rather than their just character. But, in the present case, I am in no fear of giving offence, the person I am to speak of was so unexceptionable, so unenvied unless for his goodness, and so universally well spoken of, both while living, and now he is dead.

"He was of an active spirit, diligent in business; but did not pursue it to the neglect of the one thing needful. His share of this world's goods, the fruit of his own labour, under the divine blessing, was very considerable; but he did not keep it to himself. He 'honored the Lord with his substance;' cheerfully embracing the opportunities providence put into his hands of relieving the necessities of the poor. . . . And what added much to the beauty and value of his charities, he dispensed them without noise and bustle, without shew or ostentation; not seeking, not regarding, the praise of men, and concerned chiefly to approve himself to his great Lord and Judge."

"Gray Genealogy," by M. D. Raymond. Tarrytown, 1887, page 191.



**EDWARD GRAY**  
1673 (?) - 1757

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MABEL HARLAKENDEN, wife of Governor John Haynes, of Connecticut, and daughter of Richard Harlakenden, was born, 27 September, 1614, at Earls Colne, County Essex, an estate with a group of ancient buildings over against a pleasant rolling hill. She was deprived of her father by death in 1631, and of a mother's care when Mrs. Harlakenden lost the use of her mind. The family circle was influential, however, and she must have seen Cromwell, Richard Baxter, and other grave Puritans who visited at Earls Colne. She was attractive, and it appears that she had her share of romance in those days of austerity.

When Roger, her brother, determined on a voyage to New England in 1635, Mabel, then at the age of twenty-one, crossed with him and his wife in the ship *Defence*. The face of their brother, Colonel Richard, intelligent and resolute, may be seen in the "Stokes Records," edited by Anson Phelps Stokes (1910).

Mabel's brother, Roger Harlakenden, quickly became prominent, and in 1636 was made lieutenant colonel of a regiment commanded by Colonel John Haynes, an emigrant from Copford Hall in Essex. Haynes was a young widower, and at about this time married Mabel Harlakenden. They moved to Hartford the next year, and in 1639 her husband became governor. He had a large mansion, furnished with leather and flag-bottom chairs, a gilt looking-glass, and a "tinn hanging candelstick," also a garden, orchard, ox pasture, and meadows. Every alternate year he was chief magistrate of Connecticut, until his death on the first of March, 1654.

Mrs. Haynes was very ill in the spring of 1648, and her husband wrote:

"My wife is yett in the land of the livinge, only weake, keepes her bedd constantly—If she tryes to sitt upp, falls presently into her violent fitts."

Later the Rev. John Wilson, of Boston, referred to "the miraculous cure of sweet Mrs. Haines."

Their children were John, Roger, Joseph, Ruth, and Mabel. John graduated at Harvard in 1656, and died in England in 1670, as vicar of Stanaway, near Copford Hall. He was a crony of Fitz-John Winthrop, and in early life had innumerable love affairs, which he discussed in his well-written letters. Joseph was "the reverend teacher of the first church in Hartford." Ruth married Samuel Wyllys, and Mabel became the wife of James Russell.

Mrs. Haynes, after the governor's death, married, 17 November, 1654, Samuel, son of Governor Theophilus Eaton, of New Haven, but lived only until July of the next year.

The portrait here reproduced is from a photogravure of the painting as it looked when it hung at Earls Colne. Mr. Stokes writes:

"It was very dirty. The canvas was rotten and had to be renewed. A sword-thrust over the right eye was said to have been made by a rejected suitor. . . This photograph was taken before sending the painting to the London cleaner, whose work proved somewhat disastrous."

A reproduction of the restored portrait may be seen in Mr. Stokes's book.



**MABEL (HARLAKENDEN) HAYNES**

1614-1655

(403)

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GEORGE JAFFREY, a Scotch merchant of New Hampshire, born about 1638, was in Newbury, Massachusetts, in 1665, when he married, 7 December, Elizabeth Walker. He very soon moved to Great Island (later Newcasttle), and in 1677 was well established, when he engaged Sampson Sheafe to look after his merchandise and wharves. He was one of the Lords of Trade, and among his many enterprises was an attempt to stimulate the mining of tin, by inducing miners to emigrate from Cornwall to New Hampshire. His house, near the present Jerry's Point, and about a mile from Fort Constitution, was handsomely furnished, as befitted a gentleman of fine taste and comfortable fortune. In 1681, his first wife being now dead, he married Anne, a young woman whose surname is not known. Mrs. Jaffrey died 6 December, 1682, aged eighteen, having had a son born on the 22d of November, who was named George. His third wife was Hannah, who survived him, and married Colonel Penn Townsend, of Boston.

An incident of the year 1684 threw town and church into turmoil, and resulted in imprisonment for the local minister. The story is repeated here only because it was a ripple above deep counter currents in a New Hampshire controversy. As far as it relates to Mr. Jaffrey, who is referred to in the "Annals of Portsmouth" as "George Janvrin," one must bear all the circumstances in mind in deciding how seriously his act is to be taken.

"A small vessel belonging to George Janvrin had been seized by the collector of the port, for a breach of some of the laws of trade. A number of persons took forcible possession of her by night, and carried her out of the harbour. A prosecution was instituted on account of it, and upon the trial the owner swore, that she had been carried off without his knowledge. Strong suspicions arose that he

had sworn falsely; however, he settled the matter with [Governors] Cranfield and Randolph, and all legal proceedings were stopped. But as Mr. Janvrin was a member of Mr. Moody's church, it was thought necessary for the honour of the church, that enquiry should be made respecting the matter. Mr. Moody applied to the Governor for evidence against the offender; but Cranfield informed him that the action had been settled to his satisfaction, and forbade Mr. Moody's instituting any enquiry respecting it before the church. Notwithstanding which, Mr. Moody preached a sermon upon the evil of false swearing; several church-meetings were held upon the occasion; the person suspected was brought before them, and charged with the crime, which he at length acknowledged and made a public confession of it."

Jaffrey was a member of the Scots' Charitable Society in 1685, speaker of the Assembly in 1695, and a member of the King's Council from 1702 until he died, 13 February, 1706/7, aged sixty-nine. The Rev. John Pike in his Journal speaks of Mr. Jaffrey's death:

"Thrsday. George Geffrey sen: of Portsmouth Esq:—& one of the Councill journeying from Boston towards Piscataqua, in a very cold day, was taken sick of flux & feaver at Ipswich; and died after ten days sickness at Col. Appeltons, was interred the 17th of Feb. A man of singular understanding & usefulness among us."

His son and grandson both bore his name, both graduated at Harvard, and each served as Treasurer of the Province, one known as Chief Justice of the Superior Court, the other as Clerk of the Supreme Court. The name has been a distinguished one in New Hampshire and in Boston.



**GEORGE JAFFREY**  
1638(?)—1706/7

(407)

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THE REV. HANSERD KNOLLYS, famous as a Baptist, was born about 1599, at Cawkwell in Lincolnshire, studied at the Great Grimsby Grammar School and at Cambridge, was ordained 30 June, 1629, and became vicar of Humberstone in 1631, where he remained until 1633. He was arrested for non-conformity in 1636, at Boston, but was allowed to escape to London, where his funds were exhausted in waiting for a ship. In 1638, with six brass farthings in his purse, he sailed with his wife and child, and reached America after a voyage of three months. He worked daily with a hoe for three weeks in Boston, and finding the magistrates suspicious of his beliefs, he accompanied two gentlemen to Dover in New Hampshire, where, in September, with the aid of Captain John Underhill, he gathered a congregation. All went well for two years, for he was a brilliant preacher. Then one Larkham arrived, a man of wealth, ready tongue, and unscrupulous methods. He replaced Knollys in the affections of the more worldly sort and was excommunicated. The two men came to blows; Larkham snatched Knollys's cap, claiming it had not been paid for (which might well be true). Knollys and his supporter, Underhill, one with a Bible on a pole, the other with a pistol, routed their opponents, but were eventually besieged in Mr. Knollys's house; then the governor of Strawberry Bank, later Portsmouth, was called in to restore order. The Rev. Hugh Peter, of Salem, and two others, were sent by Massachusetts to make peace. But both leaders had been scorched by the bitter tongues of slander, and their influence was gone.

Knollys returned to London in December, 1641, and gathered a church in Great St. Helen's, in 1645, where he continued to preach when possible until his death, 19 Sep-

tember, 1691, an aged and very distinguished man. He had signed the Baptist Confession of Faith in 1646, and probably wrote the preface to the Confession of 1689; he compiled a Hebrew Grammar in 1648, and at times preached to congregations of a thousand worshippers.

He carried on a successful school at one time, at another he served as an army chaplain under Cromwell, and at the outbreak of Venner's Insurrection in January, 1661, he was imprisoned, but apparently without reason. During the searching days of the Restoration he sought refuge in Wales, in Holland, and in Germany, and his property was confiscated. Mather had a cautious but kindly word for him in the "Magnalia." Knollys wore long hair, a scull cap, and no beard. His portrait was engraved at the age of sixty-seven and at the age of ninety-three by Van Hove.

His wife's name is unknown. She died 30 April, 1671, leaving a son, Isaac, and three other children.

New Hampshire Historical Society Collections, Volume 5, page 175. Concord, 1837.  
"Dictionary of National Biography."



**HANSERD KNOLLYS**  
1599(?)—1691

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ACTOR, LEONARD  
THEIR NAME IS

JOHN LEVERETT, governor of Massachusetts, was baptized, 17 July, 1616, at St. Botolph's Church, Boston, County Lincoln, the son of Thomas Leverett, "a plain man, yet piously subtle." His mother was Jane Fisher. In July, 1633, his father resigned as alderman of the borough, and brought his family to New England in the ship with John Cotton, the late vicar. In a copy of the "Breeches Bible," 1599, the governor has recorded his marriage, 18 June, 1639, to Hannah, daughter of Ralph Hudson, as well as her death on 7 July, 1646; and his second marriage, 9 September, 1647, to Sarah, daughter of Mrs. Elizabeth Sedgwick. By his first wife he had four children, including a surviving son, Hudson, the father of President Leverett, of Harvard; by his second, he had fourteen children, of whom Sarah married Judge Byfield.

Leverett, in early life while in England, served in Colonel Thomas Rainborow's regiment (1644-1645), officered largely by friends and relatives of the New England Winthrops, and had come under the eye of Cromwell. On his return to Massachusetts, he was chosen a member of the General Court, but was soon in Cromwell's service again, for he held the forts in Acadia in 1655. From this year until 1662, he was at Court as agent of the colony, protecting it by personal influence from Cromwell's displeasure at religious persecution here—bigotry which did not, however, meet with his approval. After the Restoration, he was addressed by King Charles as a knight. If this was not an error he chose to ignore the honor, perhaps a mark of consideration dangerous to make too evident at such a time. He was an assistant from 1665 to 1671; major general, 1663-1673; deputy governor, 1671-1673; and governor of Massachusetts, 1673 to the time of his

death, at four o'clock on the morning of the 16th of March, 1678/9.

His wisdom and military skill fitted him for leadership during the perils of King Philip's War, and made him a popular office holder all his life. His funeral was an occasion for great ceremony, only excelled in pomp by his epitaph, which declares him to be "N. E's Heroe, Mars his Generall, Vertues standard-bearer and Learning's Glory."

The Saltonstall family have a small miniature (reproduced here) set in gold, and the colors are still bright. Bentley, in his Diary, 15 February, 1813, says:

"I visited the Land Bank apartment in the State House & observed the Gov. Leverett there was of him when old & not young like that from which mine was taken at Ipswich."

This portrait, now at the State House, is reproduced in the *Genealogical Register*, Volume 4. The three-fourths length here given is from the painting at the Essex Institute, Salem.

"Ancestry and Descendants of Sir Richard Saltonstall." 1897.  
*New England Historical and Genealogical Register*, April, 1850; October, 1858.



**JOHN LEVERETT**  
1616-1678/9  
Miniature

(415)

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APR 10 1950  
APR 10 1950





**JOHN LEVERETT**  
1616-1678/9

(417)

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**THE REV. RICHARD MATHER**, first of the Mathers in America, was born in 1596, at Lowton, near Warrington, Lancashire, the son of Thomas and Margaret Mather. At the age of fifteen he took charge of a school at Toxteth Park, near Liverpool, where for seven years, his family being in reduced circumstances, he taught and fitted others for the university. He entered Brazenose College 9 May, 1618, but the same year returned to preach at Toxteth and at Prescot. He soon attracted the attention of the mayor of Liverpool and of local religious leaders, one of whom said that he had "substance in him." After fifteen years he was suspended from his ministry in August, 1633, for non-conformity. Meanwhile Cotton and Hooker urged him to remove to New England, and he decided to leave his home early in 1635. He was six weeks getting away from land and six more crossing the ocean. His journal of the voyage is delightful for its evidence of healthy enjoyment of porpoises, mackerel, gulls, seaweed, weather, food, and events. He had a normal body and usually a sane mind, although one could wish he had not pressed for the excommunication of Mrs. Hutchinson later on.

Mather was made "teacher" of a new church at Dorchester, 23 August, 1636, and there he lived and labored until his death from an attack of the stone, 22 April, 1669. In old age he lost the use of one eye and had become partially deaf. By his wife Katharine, daughter of Edmund Hault, of Bury, whom he married, 29 September, 1624, he had six sons, Samuel, Timothy, Nathaniel, and Joseph, born in England, and Eleazer and Increase, born in America. Samuel and Nathaniel were clergymen abroad, and Increase, president of Harvard College, was the father of Cotton Mather, preacher, antiquarian, and diarist. Mrs.

Mather died in February, 1655, and he married the widow of the famous John Cotton.

His influence and wisdom were shown at the synod, called in 1648 to combat Presbyterianism, when his plan for congregational polity was adopted.

His portrait is in the American Antiquarian Society at Worcester, and as Bentley says, "it agrees as well as possible" with an engraving by John Foster, which was used in the life issued in 1670. He was the author of several publications, and when a committee was appointed in 1639 to prepare a metrical translation of the Psalms, Mather was admonished by Mr. Shepard, of Cambridge, in these words:

"And you of Dorchester, your verses lengthen;  
But with the text's own words you will them strengthen."

"Chronicles of the First Planters," by Alexander Young. Boston, 1846.

"Athenæ Oxonienses," by Anthony à Wood. London, 1817, Volume 3, column 832.



**RICHARD MATHER**

**1596-1669**

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RICHARD MIDDLECOTT, merchant, was born probably at Boston, England, where Sir Thomas Middlecott had been mayor and was a benefactor, or at Warminster, County Wilts, where the family was prominent. Richard was apprenticed to a merchant in Bristol, and, then or later, obtained a knowledge of law. His first wife's name is unknown, but he came over to New England about 1670, with his son Edward. In 1672 he married Sarah, daughter of John Winslow and niece of Governor Edward Winslow. She had already had two husbands, Myles Standish, 2d, and Tobias Paine. By Mr. Middlecott she had Mary, born in 1674, and married to Henry Gibbs in 1695; Sarah, born in 1678; and Jane, who married, in 1702, Elisha Cooke, Jr.

Middlecott began, very soon after his arrival in Boston, to act as an attorney in the courts, and in 1674 he first appeared before the Court of Assistants, in behalf of Samuel Winslow.

Middlecott became a freeman in 1690, a member of the Council under the new charter in 1691, and a member of Cotton Mather's church in March, 1691/2. He had owned a pew there for several years. In May, 1681, Mather writes: "16 d. 3 m. Choosing, for the sake of some Conveniences, to retire for my Studies, into our spacious *Meeting-house*, I had a strong Impression, on my Mind, there to make a Prayer, in one of the *Pewes*; and particularly, in a *Pew* belonging to one Mr. *Middlecot*; a Gentleman of good Fashion and Quality, in our Neighbourhood; but one of an airy Temper, and not yett making much Show of Acquaintances with the Wayes of God: nor indeed, was hee any other than a Stranger to myself. Here, I cried unto the Lord, for this Gentleman, who was the owner of the *Pew*, that the Lord would work thoroughly and savingly on his

Heart, and make him a really renewed Person, and lett mee live to see the *Answer* of these my Prayers. And I had my Heart filled, with a strange and a strong Hope, *that my Prayers would at one Time or other bee graciously answered.*

*“Memorandum.* [in the margin] About eleven years afterwards, I saw the Answer of these Prayers, when the very Gentleman joined unto our Church, and proved himself in further Instances a pious Person, and a great Blessing and Comfort unto myself.”

He died, 13 June, 1704, leaving by will lands in England to his son Edward, and legacies to his daughters.

Portraits of Mr. Middlecott and his son Edward are owned by a descendant, Richard M. Saltonstall, Esq., of Boston.





**RICHARD MIDDLECOTT**

**1633(?)—1704**

(425)

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RICHARD MONTAGUE was at Wells, Maine, about 1640, with a wife Abigail. So much we know. It is probable that he is the Richard mentioned in the "Visitation of Buckinghamshire" in 1634, as the son of George and Susan Montague, of Boveney, in the parish of Burnham, where the family had been prominent for a century. George Montague had a son Peter, born about 1603, who was in Virginia as early as 1621. Still another son, William, was a Master of Arts and Fellow of King's College, Cambridge. Their cousin, another Richard Montague, was just beginning an ecclesiastical voyage between the Scylla of Puritanism, and the Charybdis of Romanism, that was to win King James as his pilot, and two bishoprics as his havens of refuge.

Abigail was "my cousin Mountagew" [*i.e.*, niece], mentioned by Emmanuel Downing, of Salem, who had come over in 1638. She was the daughter of Emmanuel's brother, Joseph Downing, rector of St. Stephen's Church, Ipswich, England, and was baptized in 1617. The rector's sister, Abigail Downing, was the wife of John Goade, of London, skinner, whose family appears to have come from Wraysbury, seven miles from Boveney. Abigail, the rector's cousin (as we use the term), was destined for Virginia in 1623, by the will of her father, John, the skinner of London; possibly she was about to marry Peter Montague.

The Montagues were noticed first at Wells. Then in the spring of 1646, with a small daughter, they came to Boston, where the Rev. John Wilson later baptized two children. In the spring of 1651, they set out for Wethersfield on the Connecticut River, armed with Mrs. Montague's letter of transfer from the First Church, and a letter from Mr.

Downing to his nephew, Governor John Winthrop the younger. They had money also for the purchase of much land, and the tools of a miller and baker, as well as a modest library of books. In 1659, Montague moved up the river to Hadley, where he obtained land close to the church and the palisade. He served as selectman in 1671 and 1677, was clerk of the writs in 1681, and active as a baker, miller, and farmer. He belonged to a family long devoted to Episcopacy, if he was of the Boveney line, and possibly moved often on account of his religious views. His wife, however, was a member of the Puritan church wherever she went. He died at Hadley, 14 December, 1681, leaving a considerable estate; and his wife survived until 8 November, 1699, living with her younger son John. Their other children were Mary, Sarah, Martha, Peter, and Abigail.

The portrait here reproduced is said to represent Richard. It is from a miniature on copper, one and eleven-sixteenths inches high by one and seven-sixteenths inches wide, owned by Henry W. Montague, Esq., of Boston.

"Visitation of Buckinghamshire in 1634."  
Muskett's "Suffolk Memorial Families."



**RICHARD MONTAGUE**

**1614(?)–1681**

**Miniature**

(429)

courteous Affability, her Prudence, Meekness, Patience, and her unweariedness in Well-doing. As it pleased God to afford her great worldly Advantages, and a large Capacity of doing Good so she improved them to the Honour of God and the Service of her Generation; being charitable without Ostentation, and making it her constant Rule *to do good to all as she had Opportunity*. She was not only a loving and discreet Wife, and tender Parent, but a sincere Friend to all her Acquaintance.

“She hath left behind her one Son and five Daughters, and many Grandchildren, *who rise up and call her blessed*. She was justly esteemed while living, and at Death as much regretted. As she lived a Life of Faith and constant Obedience to the Gospel, so she died with great inward Peace and Comfort, and the most cheerful Resignation to the Will of God. *The work of Righteousness shall be Peace, and the Effect of Righteousness Quietness and Assurance forever.*”

“The Life of Sir William Pepperrell, Bart.,” by Usher Parsons. Boston, 1855.  
Boston Weekly Post Boy, May 11, 1741.



**MARGERY PEPPERRELL**

1660-1741

(433)

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THE rise of the Pepperrells is the story of prudence and romance. William Pepperrell, a young man of twenty-two in 1668, came from Revelstoke in Devon, it is said, to fish at the Isles of Shoals. He had already served on the Grand Banks as apprentice to a sea captain, and soon accumulated enough money to begin the curing of fish, while his ships, like circling pigeons, swept farther each year from the home nest to trade with the world. Margery Bray at Kittery Point, when a girl of seventeen, had attracted his attention, and in 1680 he had by thrift and one or two lucky adventures acquired enough property so that they could be married. The Brays were industrious and religious emigrants from old Plymouth. They built ships, and all the members of the family ventured their share of fish and oil and lumber for the hope of luxuries from the West Indies, Portugal, and London.

Meanwhile Mr. Pepperrell took an interest in public affairs; he held the office of Justice of the Peace from 1690 to 1725, and of a Judge of the Court of Common Pleas from 1694/5 to 1702, and from 1708 to 1720. He rose in the militia to the rank of lieutenant colonel, and became a founder of the church in Kittery, when it was organized in 1714. When at the height of his prosperity, he began negotiations for the purchase of an estate in Devon, but some losses in shipping and the exacting duties at home soon caused his plan to fail. He continued, nevertheless, to correspond with his relatives there, and his niece, Mary Nicholls, wrote to her "Hond uncle and ant," from "Revelstock" [in Devon], May 16, 1722, to thank him for a gift of money and to beg "a line or two in answer to this for I have sent you four Leters Since I Received any." He lived to be over eighty, and to see every one of his two

sons and six daughters come to maturity and marry. When he died, 15 February, 1733/4, honored and loved by a wide circle of friends and relatives, he had heard of the birth of fifty grandchildren. His children were Andrew, Mary, Margery, Joanna, Miriam, William (victor at Louisburg and baronet), Dorothy, and Jane. The baronet married a granddaughter of Chief Justice Sewall, and of their distinguished descendants in England, Edward Walford, the antiquary, is well known in America. Governor Belcher said of Colonel Pepperrell, who was an intimate and dear friend:

“God had furnisht him with a large share of prudence and understanding, which had made him not only a blessing to his own family, but of great service to his King & country, and his death becomes a publick loss, but since it is a debt we must pay, being annext to our natures, for it is appointed for all men once to dye, and there is no discharge in that war.”

Essex Institute Historical Collections, July, 1901.



**WILLIAM PEPPERRELL**

1646-1733/4

(437)

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HUGH PETER, the second son of Thomas Dyckwoode (?), *alias* Peter, and Martha, daughter of John Treffry, was baptized, 29 June, 1598, at Fowey in Cornwall, took his B.A. in 1617/18 at Trinity College, Cambridge, and his M.A. in 1622. He had come under the religious influence of Thomas Hooker, and soon began to preach in Essex, where, in 1624, he married Elizabeth, widow of Edmund Reade, of Wickford. Having been ordained, he lectured at St. Sepulchre's to enormous audiences. Envy and suspicion forced upon him a public submission to the Church of England, but since he "would not conform to all" he went over to Holland about 1629, where he became minister at Rotterdam. He soon began to fear the influence of Laud, and went to New England in the fall of 1635, becoming minister at Salem in December. He publicly rebuked Vane for sympathy with Mrs. Hutchinson, was an accuser at her trial, and tried to browbeat her defenders. His preaching, however, attracted worshippers, and his civic enterprise was unflagging; he encouraged fisheries and shipbuilding, and relieved famine. His wife died in 1637, and he married, some months later, Deliverance Sheffield. Of the courtship of "Mrs. D. Sh.," Peter said: "Could I with comfort and credit desist this seems best," and later to Winthrop: "If you find I cannot make an honorable retreat then I shall desire to advance." Mrs. Peter was living in New England, a charge on charity, as late as 1677.

In 1641 he went to England on an ecclesiastical and commercial mission for the colony. He endeavored to have Laud, then out of favor, sent to Boston in his care—an adventure that would have been interesting—and he won recruits for the parliamentary army by his preaching. Be-

fore battles and executions he was the leading figure to exhort and warn. He became the semi-official publicity agent of the Cromwellians in and out of Parliament, called by some "the vicar-general of the independants," by others "an imprudent and temerarious man." In 1651 he was on the crest of the wave, with a pension and part of Laud's library. When Governor Coddington merrily addressed him as Archbishop of Canterbury "it passed very well." He continued an intermittent activity in public affairs until his arrest, 31 August, 1660. Conversations with Cromwell and Ireton were reported, which, together with his political sermons, sent him to the block at Charing Cross, 16 October, 1660. The story of his last hours would move the stoutest heart. He was compelled to sit within the enclosure to see his friend John Cook hanged, cut down alive, disembowelled, beheaded, and then quartered.

"And by and by the Hangman came to him all besmer'd in Blood, and rubbing his bloody Hands together, he (tauntingly) ask'd, 'Come, how do you like this, Mr. Peter, how do you like this Work?' To whom he reply'd, 'I am not (I thank God) terrified at it, you may do your worst!'"

To a bystander who upbraided him for causing the death of King Charles, he replied: "Friend, you do not well to trample on a dying man. You are greatly mistaken: I had nothing to do in the death of the King." So ended a career devoted to religious and civic duty as Peter understood them, for he was unselfish, untiring, tolerant, although indiscreet in action and violent in his language, both of jest and invective. His daughter Elizabeth, by his second wife, was living as late as 1704 in London, the widow of Thomas Barker, of All Hallows, London Wall, she and her eight children being destitute.



**HUGH PETER**  
1598-1660



**HUGH PETER**  
1598-1660

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MAJOR ROBERT PIKE, of Salisbury in New England, gentleman, was born early in 1616, at Langford, County Wilts, the son of John Pike and Dorothy Day. With his parents he came, in 1635, to Newbury, but in 1639 was one of the founders of Salisbury. He married, first, 3 April, 1641, Sarah Sanders, who died 1 November, 1679, having had five daughters and three sons, John, Robert, and Moses; second, Martha Moyce, the widow of George Goldwyer. Major Pike died, 12 December, 1706, having been, wrote Whittier, "by all odds the most remarkable personage of the place and time . . . one of the wisest and worthiest of the early settlers of that region." His son, the minister at Dover, wrote in his diary:

"My aged & Dear father Major Robert Pike deceased in the 91 or 92 year of his age, after long weakness & Illness, but no great sickness, & he was Interred upon ye 19<sup>th</sup> of ye same. He was always very temperate in Ref: to meats & drinks, & Generally very healthy."

He was a deputy to the General Court frequently from 1648 to 1681; assistant in 1682-1686, 1690, and 1691; member of the Council of Safety in 1689, and commander-in-chief of the forces sent against the common French and Indian enemy in 1690; councilor in 1692-1695.

In the winter of 1675/6 the Major and Wheelwright, the pastor at Salisbury, fell out, the former's absence from church and "constant pleading the wicked causes of delinquents" seeming to undermine ministerial authority. Wheelwright excommunicated Pike, and the Major asked the General Court to remove Wheelwright from office. Finally, acting on a committee report, the General Court persuaded the church to receive Major Pike again, and peace reigned.

Pike's next great battle was in 1692, when at the peril of his own life, he defended persons accused of witchcraft.

"This heroic act," it has been said, "seems to have been but one of several similar efforts by him to convince those jurists of the injustice of their course. It stands out against the deep blackness of those proceedings, like a pillar of light upon a starless midnight sky. Confronting these judges stood this sturdy old man, his head whitened with the frosts of seventy-six winters, possessing a deeply religious character, and with convictions moulded into fixed and rigid forms by the views and practices of a lifetime. He was hampered by his belief in the power of the devil and his imps, living in an invisible world close to our own, to vex and ruin the bodies as well as the souls of men; accepting in full faith, like nearly all his contemporaries, the most literal interpretation of those passages of Scripture supposed to bear upon the subject. The judges might have told him, as they told Philip English, the richest and most active merchant of Salem, when he tried to persuade them to acquit his wife, that this showed he was a witch himself, and have arrested him on the charge, as English was arrested. But all such considerations, though prevailing with others, were discarded by him. He laid before the court his argument against the convictions, made not from the stand-point of our times, which would be a comparatively easy task, but from that of the judges and prosecutors themselves. He demonstrated that there was no legal way of convicting a witch, even according to the laws and beliefs of those times."

Instead of withdrawing to Maine with Wheelwright, or to Rhode Island with Roger Williams, or bowing to bigotry as Cotton and Higginson did, Pike held his ground and fought like a man. He deserves a large place in New England history, but his biography is unknown to the makers of encyclopedias.

"The New Puritan," by James S. Pike. New York, 1879.



**ROBERT PIKE**  
1616-1706

(445)

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MRS. ANNE POLLARD, the first lady of Boston, was born in or near Saffron Walden, County Essex, about the year 1621. She is supposed to have come over with the Winthrop company to Charlestown in 1630, a healthy young girl in a circle of sedate magistrates and matrons. Each day must have seemed like a church service sixteen hours long. When the settlers began to complain about the water supply a red Indian—or was it Mr. Blackstone?—pointed to the wooded peninsula across the bay and told of a spring of clear water. It was decided to send a boat to explore; at the incoming of the tide the boat was made ready and Anne clambered in to get a seat in the bow.

As the boat drew into shallow water, where the shells and seaweed could be seen, Anne stood up, and with the grounding of the prow leaped ashore. Hers was the first white girl's foot on soil <sup>Boston</sup> ~~now pressed by a million eager feet each day.~~

While some of the men crossed over to the present Spring Lane to view the spring, she ran in and out of the blueberry bushes that skirted the swampy lands along the present Charles Street.

A few years later she married Mr. William Pollard, innholder, and they lived, as she herself said, on "a certain piece or parcel of land, scituate near the bottom of the Common at the Westerly part thereof, in Boston aforesaid and bounded on the Sea southwest." Here she had a house which had been built by Richard Pepys, perhaps a kinsman of the famous Samuel, and here old Mr. Blackstone, and Mr. Pepys, and Mr. Pollard, and Anne used to get together for friendly gossip, as she once related in 1711.

In 1721, when her age was supposed to be one hundred years and three months, her portrait was painted, and it is

still preserved at the rooms of the Massachusetts Historical Society. During her old age she was visited by the curious, and enjoyed her prominence. Any Harvard student who could smoke a pipe with her, and would listen to her tale of that momentous quest of the spring, was a welcome visitor. Doubtless the story added detail with the years, but the essentials may well be true. She died on Monday, 6 December, 1725, in her one hundred and fifth (?) year, and was buried on Thursday, borne to the grave by six distinguished men, including Chief Justice Sewall. She had twelve children; and one hundred and thirty descendants survived her for the upbuilding of Boston. She became a mother for the last time in 1668, when her child, David, was born, and the same year she became a grandmother, when the wife of her oldest son, John, gave birth to a daughter.

Notes and Queries, 2 August, 1913, page 94.



**ANNE POLLARD**  
1621 (?) - 1725

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**WILLIAM PYNCHON**, author of "The Meritorious Price of Our Redemption," was born in 1590, probably at Springfield, Essex, although the family had been associated for centuries with the neighboring town of Writtle, where his father, John, and cousins, Sir Edward Pynchon and the Countess of Portland, had many kinsmen. His grandmother, Mrs. Jane Pynchon, later wife of the distinguished statesman and scholar, Thomas Wilson, LL.D., had recently died, and Jane's father, a brutal courtier under Henry VII, had long ago lost his head on Tower Hill. There was also a close kinship with a lovelier character, Dorothy Osborne, of Chicksands, whose letters still survive. Pynchon was sent at the age of eleven to Oxford, and returned, to serve as churchwarden, at Springfield, in 1624. He had already married Ann, daughter of William Andrew, of Twiwell, County Northampton, by whom he had Ann, Mary, (Colonel) John, Margaret, and a son who was drowned. His second wife was Mrs. Sanford, whose son, Henry Smith, by a former husband, married Ann Pynchon. Colonel Pynchon died at Wraysbury, near Windsor, 29 October, 1662, where from his "study" he had sent forth several learned books in his leisurely and scholarly old age. His heraldic seal ring is still preserved.

Pynchon came to Massachusetts in 1630, having been named a patentee in the Charter of the colony in 1628. He settled at Roxbury as a merchant or trader; was treasurer, 1632-1634; assistant, 1630-1636, 1643-1650; commissioner to govern Connecticut in 1635/6, and to govern settlements on the Connecticut River in 1641. He had moved, in 1636, to Agawam (later Springfield), and lived there as a trader in furs, magistrate, and kindly autocrat of white man and Indian alike. Meanwhile he was busy with

a book, destined to stir the Calvinist host to hot anger the moment it arrived from the press in England. The magistrates deemed it wise not to delay action until the book could be read with care. It was enough that on the title-page they saw "that Christ did not suffer for us those unutterable torments of Gods wrath, that commonly are called Hell-torments, and that He did not bear our sins by Gods imputation." The General Court ordered the book to be burned and an answer to be prepared. John Eliot called it "a book full of error & weakens & some heresies," but Sir Henry Vane and other famous men defended it in letters to the magistrates. Finally Pynchon stated to the Court that "it hath pleased God to lett me see that I have not spoken in my booke so fully of the prize and merrit of Christs sufferings as I should have done." He was, however, deprived of further honors, placed under bonds, and, in 1652, returned to England where another book was published the same year.

"The Puritan in England and New England," by Ezra H. Byington. 1896.  
New England Historical and Genealogical Register, April, 1894.



**WILLIAM PYNCHON**  
1590-1662

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EDWARD RAWSON, secretary of Massachusetts, was born, 15 April, 1615, at Gillingham, Dorset, the son of David Rawson, a citizen and merchant tailor of London, and Margaret, sister of the Rev. John Wilson, later of Boston in New England. His father died in 1617/18, leaving to him £100 and part of his silver plate. He married Rachel, daughter of Richard and Rachel (Greene) Perne, of Gillingham, then "a convenient place," where Judge Sewall once stopped to call upon the Pernes.

Rawson came to Newbury in 1636 or 1637, and soon became a selectman (1638) and public notary, and had the right to perform marriages. He was a deputy from Newbury almost every year from 1638 to 1649, serving as clerk two years. He moved in 1650 to Boston, and was chosen secretary of the colony annually until 1686. Edward Johnson says that he was "of ripe capacity, a good yeoman, and eloquent inditer." On account of these qualities, no doubt, he was made recorder for the County of Suffolk in October, 1651, and held the office until October, 1670, when his portrait and that of his daughter Rebecca were painted and dated that year. One of his last important official acts as secretary was to sit on horseback in the High Street in Boston, surrounded by the great officials of state, horsemen, foot soldiers, drummers, and trumpeters, to proclaim James the Second as King of England, 20 April, 1685.

In a petition to the General Court for financial aid in 1679, he relates how, in the Indian Wars of 1675-1676, he signed over six thousand commissions, working often from six in the morning until eleven at night. He was now by the new government deprived of an income, for his commercial adventures, such as the making of gun powder, had not been successful, and his whole life had been devoted to

public service. He died, 27 August, 1693, leaving six sons and six daughters; three sons returned to England; William was a yeoman and Grindal, a clergyman; Rebecca, married to a rogue, had a tragic life. Mrs. Rawson, his wife, died before 11 October, 1677.

Rawson had many interests, as a member of the First Church in Boston, and then of the Third or Old South Church, and as agent for the Society for Propagating the Gospel among the Indians in New England. We have occasional glimpses of other activities: he tried to save Mrs. Hibbins, who was executed as a witch, "because," said Norton, "she had more wits than her neighbors," and he brought a limner to the Rev. John Wilson, and begged him to permit his portrait to be painted.

Rawson owned at one time the land on both sides of the present Bromfield Street (Rawson's Lane), from Washington to Tremont, and lived on the northerly corner of Washington Street for many years.

The painting is owned by the New England Historic Genealogical Society. It was engraved when in the possession of R. R. Dodge, Esq., of East Sutton, Massachusetts.

*Proceedings Massachusetts Historical Society, May, 1898.*

*"The Ancestry of Edward Rawson," by E. B. Cranc. Worcester, 1887.*



**EDWARD RAWSON**

1615-1693

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SIR RICHARD SALTONSTALL, of the parish of Halifax, in Yorkshire, was born in 1586, and baptized on the 4th of April, first of the eleven children of Samuel Saltonstall and Anne, daughter of John Ramsden. His uncle of the same name, Lord Mayor of London in 1597, was the father of Sir Samuel Saltonstall of the Virginia Company, named by Captain John Smith as executor of his will.

Sir Richard married, first, about 1609, Grace, daughter of Robert Kaye of Woodsome, by whom he had Richard, Rosamond, and Grace, Robert, Samuel, and Henry; second, Elizabeth West, perhaps daughter of Lord de la Warr, who was captain general of all the colonies in Virginia; third, Martha Wilfred.

Early in 1629, Sir Richard's name appears in the records of the Massachusetts Bay Company, and when the proposal to transfer the government of the colony to the settlers was carried, he was made a member of the emigrant committee, which was to coöperate with a committee of the adventurers at home.

His first wife having died, Sir Richard embarked for New England on the *Arbella*, at Yarmouth, with his children, and arrived 12 June, 1630. He was appointed the first assistant, and organized the settlement at Watertown the same year. Having been under great distress from the inclement weather, he returned to England the following spring, leaving two sons in the colony.

Sir Richard seems to have settled in London, where he used his influence at Court to aid Massachusetts and the Connecticut colony. During these years he kept in close and affectionate touch with the New England leaders, but was sorely tried by their intolerance. Some five or ten years before his death, he wrote a long letter to Cotton and Wil-

son, leaders of the Boston church, "reverend and deare friends whom I unfeignedly love and respect." We hear so often that bigotry in New England was justified by the standards of the time, that much of his tolerant letter is printed here to refute this view. Perhaps an all-wise God has spared us the sight of some countenances, while preserving the benign and manly face of Sir Richard:

"It doth not a little grieve my spirit to heare what sadde things are reported dayly of your tyranny and persecutions in New England, as that you fine, whip, and imprison men for their consciences. First, you compell such to come into your assemblies as you know will not joyne with you in your worship, and when they show their dislike thereof, or witness against it, then you styrre up your magistrates to punish them for such (as you conceyve) their publicke affronts. Truly, friends, this your practice of compelling any in matters of worship to doe that whereof they are not fully persuaded, is to make them sin, for soe the Apostle (Rom. 14 and 23), tells us, and many are made hypocrites thereby, conforming in their outward man for feare of punishment. We pray for you, and wish you prosperitie in every way, hoped the Lord would have given you so much light and love there, that you might have been eyes to God's people here, and not to practice those courses in a wilderness which you went so far to prevent. These rigid wayes have layed you very low in the hearts of the saynts. I doe assure you I have heard them pray in the publique assemblies that the Lord would give you meeke and humble spirits, not to strive so much for uniformity as to keepe the unity of the spirit in the bond of peace. . . ."

The writer of this remarkable letter continued his interest in the Massachusetts colony, and had much to do with the founding of settlements on the Connecticut River. By his will, in 1658, he left a legacy to Harvard College, where his son Henry had graduated in the first class.

"Ancestry and Descendants of Sir Richard Saltonstall," 1897.



**SIR RICHARD SALTONSTALL**  
1586-1658 (?)

(461)

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MAJOR THOMAS SAVAGE, "the every way accomplished hero," was born in 1607 or 1608, perhaps a son of John Savage, Esq., of Wootton Hall in the County of Salop, and brother of Arthur, prebendary of Carlisle. He seems to have been apprenticed to a merchant tailor.

In 1635 he closed his tailor's shop, and, armed with a certificate from the minister at St. Albans, came to Boston. He soon became a merchant, found a wife, obtained a house on the north side of Bennet Street, and also purchased a farm in Brookline, and then another in Braintree. His prosperous career was checked temporarily, in 1637, by his sympathy for Anne Hutchinson, whose daughter, Faith, he had married that year. He made an attempt to aid her at her trial, saying: "My mother not beinge accused for any haynows fact but only for opinion . . . I cannot consent that the church should proceed yet to admonish her for this." Two or three others tried to aid her, but Shepard and Wilson were unrelenting, and the latter finally "delivered her up to Sathan" as a "hethen & a Publican & as a Leper." Savage was disarmed, and thought it wise to retire to Aquidneck, where he became one of the founders of Rhode Island.

Six months later, he was again in Boston, with a change of heart or with discretion paramount. He had joined the Ancient and Honorable Artillery Company in 1637, and succeeded the famous Robert Keayne as captain in 1651, holding the office again in 1659, 1668, 1675, and 1680. He strengthened the forts in Boston Harbor, erecting a barricade, in 1673, to keep out the Dutch. In 1675, at the head of sixty horse and sixty foot, he marched toward Mount Hope (now Bristol, Rhode Island), "where King Philip and his Wife was; they came on him at unawares,

so that Philip was forced to rise from Dinner . . . Cornellis was in this Exploit and pursued Philip so hard that he got his Cap off his Head." But the English were so slow in getting the head itself that the war was long and disastrous.

During those years he acquired a good estate as a merchant, and in 1656 built a new house on the southerly side of North Street, near Dock Square. His wife had died, 20 February, 1651/2, at the birth of her seventh child, Perez, that "young martial spark" of the Great Swamp Fight, who was destined to die a captive among the Barbary pirates. He married, 15 September, 1652, Mary, the daughter of the Rev. Zechariah Symmes, of Charlestown. The same year he was town clerk and selectman of Boston. In 1654, and at intervals until 1678, he represented Boston in the General Court, and was an assistant from 1680 until he died, 15 February, 1681/2. Above a grave, near the north wall of King's Chapel, is his stone, which bears a coat of arms—six savage little lions rampant. Of eleven children by his second wife, eight died in infancy. Habijah and Thomas, his first wife's sons, carried on the name.

"Major Thomas Savage, of Boston, and His Descendants," by Lawrence Park.  
Boston, 1914.

"History of the Military Company of the Massachusetts," by Oliver A. Roberts.  
Boston, 1895, Volume 1, page 24.



**THOMAS SAVAGE**

1607/8-1681/2

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SAMUEL SEWALL, chief justice of Massachusetts, was born, 28 March, 1652, at Bishopstoke, Hants, the son of the Rev. Henry and Jane (Dummer) Sewall, who had already been for a short season at Newbury, in New England. Henry came back to America in 1659, and Mrs. Sewall, with her little family, returned to Newbury in 1661. Samuel, their second child, studied at Baddesley and Rumsey in old England, and was fitted by the minister at our Newbury for Harvard, where he graduated in 1671. In a class of eleven he ranked third in social position. He had a bent for the ministry; but on marrying, 28 February, 1675/6, Hannah, daughter of John Hull, the mint master, he turned for three years to the more lucrative form of public influence, the printer's press, and then as a merchant rose rapidly in prosperity and public regard.

It was his misfortune to be associated, in 1692, with the execution of several persons for witchcraft, that handiwork of the devil, in which all more or less believed. But he came to feel that the convictions were based on "spectral evidence" (testimony of the bewitched that they suffered through apparitions of absent persons)—evidence not valid in law; he publicly confessed his regret, and ever after showed repentance by fasting and prayer one day in each year.

Sewall, although he knew little of law, except as laid down in the Bible, became judge of probate in 1717, and chief justice of the Superior Court of Judicature in 1718; he retired from both offices in 1728, and died at Boston "at half an hour past five in the morning," 1 January, 1729/30. He had been a member of the Council for thirty-three years, and had held many other positions of varying importance.

Two literary compositions stand out peculiarly as allied with his name, a diary of Boston's social, political, and religious life, from 1674 to 1729—very frank and therefore valuable for a study of the Puritan mind; and a pamphlet, issued in 1700, and entitled "The Selling of Joseph," in which he discusses and condemns men who "hold their neighbors and brethren under the rigor of perpetual bondage," and says: "There is no proportion between Twenty Pieces of Silver and LIBERTY."

By his wife, Hannah, the judge had fourteen children, of whom Samuel, Elizabeth (wife of Grove Hirst), Rev. Joseph, Mary (wife of Samuel Gerrish), and Judith (wife of Rev. William Cooper), lived to make their place in the world. Sewall married, second, 29 October, 1719, Abigail, daughter of Jacob Melyen, and third, Mary, daughter of Henry Shrimpton. Both were widows of prominence, and in that day marriage of elderly widowers and widows was held to be a duty not to be neglected. For this reason he sought comfort in marriage after each bereavement, and his diary narrates in great detail his courtships, his rebuffs, and his conquests. But Sewall was an able and distinguished citizen, too much associated in our minds, it is to be feared, with social events which played only a minor part in the main current of his life.

"Stately and slow, with thoughtful air,  
His black cap hiding his whitened hair,  
Walks the Judge of the great Assize,  
Samuel Sewall, the good and wise."

"The Diary of Samuel Sewall." Massachusetts Historical Society Collections. Fifth Series.

"Stelligeri and Other Essays," by Barrett Wendell. New York, 1893.



**SAMUEL SEWALL**  
1652-1730  
Historical Society



**SAMUEL SEWALL**  
1652-1730  
Cutts-Howard

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STEPHEN SEWALL, first Register of Probate for Essex County, Massachusetts, was born, 19 August, 1657, at Baddesley, County Warwick, England. His father, the Rev. Henry Sewall, was settled there until 1659. Two years later the family were in New England, where the father preached until his death in 1700.

Stephen married, 13 June, 1682, Margaret, daughter of the Rev. Jonathan Mitchell, and had, some say, seventeen children, although ten are mentioned in the introduction to Samuel Sewall's Diary. Most of Stephen's life was passed in Salem, where he was prominent in the courts, the militia, and the church. A list of his offices would fill a page.

In the summer of the year 1703, Captain John Quelch and his crew had put to sea in the brigantine *Charles*, owned by John Colman and other well-known merchants, to prey on Portuguese shipping. After a successful voyage they arrived at Marblehead in May, 1704, loaded with plunder, and their arrest was ordered for possible piracy. They immediately scattered, and word was received that nearly a dozen armed sailors were seen at a lonely house on Cape Ann. Major Sewall, with a small company, went to Gloucester, where he heard that the pirates had set sail. He enlisted over forty volunteers for pursuit; they embarked toward sunset in a shallop, the *Trial*, and a pinnace, the men on these overloaded boats cheering as they put off. They reached the Isles of Shoals the next morning, surprised the bloody pirates, and secured them without firing a gun. The prisoners were marched off to Boston, where Major Sewall was warmly thanked by the governor. Pirates were a very real terror in those days, and Chief Justice Sewall, who dined with Mrs. Stephen Sewall the night of the adventure, had ill success in his attempt to quiet

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ELIZABETH RICHARDSON, later Mrs. David Stoddard, of Boston, was born in England, the daughter of John Richardson and of Sarah (Roberts), his wife, whose sister was well known as Mrs. Samuel Shrimpton, and later as Mrs. Simeon Stoddard. Elizabeth Richardson came over to visit her aunt, Mrs. Shrimpton, in Boston, and became engaged to her aunt's son, Samuel Shrimpton, Jr. Judge Sewall made the following record of the wedding, which took place Friday, 7 May, 1696:

"Col. Shrimpton marries his Son to his wife's Sisters daughter, Elisabeth Richardson. All of the Council in Town were invited to the Wedding, and many others. Only I was not spoken to. As I was glad not to be there because the lawfullness of the intermarrying of Cousin-Germans is doubted; so it grieves me to be taken up in the Lips of Talkers, and to be in such a Condition that Col. Shrimpton shall be under a temptation in defence of Himself, to wound me; if any should hapen to say, Why was not such a one here? The Lord help me not to do, or neglect any thing that should prevent the dwelling of brethren together in unity."

An only child was born to the younger Mr. and Mrs. Shrimpton, 26 August, 1702, and was named Elizabeth. This child married a prominent Antigua merchant, John Yeamans (pronounced Yemmons), and died at the age of nineteen, leaving a baby, Shute Shrimpton Yeamans.

Samuel Shrimpton, Jr., died 25 May, 1703, and for ten years his widow lived in Boston, having her mother and her child as her companions. Her mother then died, and about eight months later, 23 December, 1713, she married (privately, as Sewall says) David Stoddard, of King Street, whose father had married her mother in 1709. By him she had three daughters, who became well known in the social life of Boston: Mary, the wife of the famous Rev. Dr.







**ELIZABETH STODDARD**

*Died 1757*

Formerly Mrs. Samuel Shrimpton, Jr.

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Mrs. SIMEON STODDARD, proprietor of Noodle's Island (now East Boston), and of Beacon Hill, was born about the middle of the seventeenth century<sup>1</sup> in England, a sister of Nicholas Roberts, who became a merchant in Boston. She was a young widow, Mrs. Elizabeth Breeden, when she met and married, about 1672, Colonel Samuel Shrimpton, one of the wealthy merchants of New England. They soon returned to his estate of Noodle's Island, which he had acquired in 1670. He at once purchased Beacon Hill, including much of the present State House site, but not the plot on which the beacon stood, to add to possessions in King (now State) Street; he also bought the Newdigate farm in Chelsea, lands in Dorchester, in Brookline, and along the Boston water front. Their only child, Samuel Shrimpton, Jr., was born in Boston, 20 April, 1673.

Her social life might be traced with the aid of diaries through the forty years which followed. On the 7th of May, 1696, her son married Elizabeth Richardson, daughter of her sister Sarah, who had married John Richardson. This was a marriage of first cousins, to which Judge Sewall was known to be opposed. He was not invited to the wedding, and his sensitiveness, lest the fact should be noticed by his friends, produced an extraordinary outburst of communion with the Lord, as recorded in his diary.

Nearly two years later, on 8 February, 1697/8, Colonel Shrimpton died of apoplexy, aged fifty-five. With booming of guns, he was buried in great solemnity; ten military companies, coaches, and horses decked in mourning, with heraldic hatchments and death's heads, wended their way to "the new burying place," where paths had been made at

<sup>1</sup> See Sewall's Diary, April 18, 1713.

great expense in the deep snow. Mrs. Shrimpton was escorted by the minister.

Mrs. Shrimpton was now a widow of great wealth, and a center of attention. Sewall visited her in 1705, riding in a calash to her home on Noodle's Island. He was partial to wealthy widows, as his diary shows. She married, third, 31 May, 1709, Simeon Stoddard, a very successful merchant, who was devoted to charitable and religious work.

Mrs. Stoddard, as she now was known, had lost her only child, Samuel, 25 May, 1703, and she willed her large estate, including several brick houses in Boston, to her granddaughter, Elizabeth Shrimpton, who, at her mother's death, was to become the owner of Noodle's Island. Some years later this granddaughter married John Yeamans, of Antigua and Boston; but the line died out.

Mrs. Simeon Stoddard expired 17 April, 1713. Sewall writes: "Friday, April 17. Madam Elizabeth Stoddard dyes about 4 m.: reckon'd a vertuous Gentlewoman; Has languish'd a long time." She was buried on the 22d. Her nearest of kin today are the descendants of her niece, Elizabeth (Richardson) Shrimpton, by a second husband, David Stoddard, son of Simeon, by a former wife. Members of the older family circle are described and pictured in General Sumner's "History of East Boston," published in 1858. Later descendants bear the names of Greenough and Hyslop.



**ELIZABETH STODDARD**  
*Died 1713*  
**Formerly Mrs. Samuel Shrimpton**

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**WILLIAM STOUGHTON**, preacher and witchcraft judge, was born, 30 September, 1631, probably in England, since his father's name (Israel) does not appear on records here until 1632. He was too young to know of his father's punishment for writing a book, obnoxious to the General Court in Massachusetts, but he must have been mature enough to feel his death in 1644, while an officer in Colonel Rainborow's regiment in England. After graduating at Harvard, in 1650, Stoughton studied divinity, and preached in Sussex, receiving meanwhile his M.A. at Oxford, and a Fellowship at New College. Ejected from his living at the Restoration of the Stuarts, he returned to Dorchester, where he continued to live, unmarried, until his death, 7 July, 1701.

He was offered several pastorates, but preferred civil life, serving, first, as a selectman and magistrate, in 1671. In 1674 he began his long service of "keeping Court." Two years later, he was in England on a not wholly successful official mission, and on his return served as deputy president, when Dudley became the head of the New England government in May, 1686. He was appointed to conduct the courts two months later. In December, 1686, Andros arrived, and Stoughton lost his popularity by accepting office in the Council. His political affiliations were with the moderates who sought to conciliate the Crown.

For several years he was in the background, but won the confidence of Cotton Mather, whose influence with Increase Mather, then in London, brought about Stoughton's appointment as lieutenant governor under Sir William Phips. This was in 1692, and witchcraft was the talk of the town. Phips, without adequate authority, appointed Stoughton chief justice of a special tribunal to try the witches.

Stoughton set out to clear the land of them, and knew neither mercy nor change of heart. Phips, however, became alarmed in February, 1692/3, and ordered a reprieve for several who were condemned to speedy execution. He writes: "The Lieut. Gov. upon this occasion was iraged & filled with passionate anger & refused to sitt upon ye bench." Phips left Boston in 1694, and Lord Bellomont arrived in May, 1699, to remain but a few months. Stoughton meanwhile commanded the military and naval forces of the Province, and dominated the legislative, administrative, and judicial functions of government through a period of despotism unknown before in New England. But death came at a time when his power was waning.

What are we to think of human evaluation when it is said by one writer that with Stoughton's burial much of New England's glory was entombed, and by another that he was "pudding faced, sanctimonious and unfeeling"? In his sermon, "New-Englands True Interest Not to Lie," he spoke the now famous words: "God sifted a whole Nation that he might send choice Grain over into this Wilderness." He was a generous benefactor to college and church, and showed by his will that he had given thought to elementary, as well as higher, education. The following observation, made by him in 1670, has lost none of its savour:

"There are many empty outside Custom born Christians now adayes: A day of temptation will discover what such as these will come to, when they are catcht in Satans snares, and become the Reproach of the Gospel and of a good Cause. O let us get *good sound Principles*, for want whereof the Profession of so many hath run itself out of breath, and broke its neck in these dayes."

Sibley's "Biographical Sketches of Graduates of Harvard University." Cambridge, 1873.





**WILLIAM STOUGHTON**  
1631-1701

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THE REV. THOMAS THACHER was born, 1 May, 1620, at Milton Clevedon, County Somerset, where his father, the Rev. Peter Thacher, was vicar, but his youth was spent at the cathedral town of Salisbury. There his father became rector of St. Edmund's, and as the son walked those narrow streets bystanders pointed him out for his piety, and said: "There goes a Puritan." In 1635 he came to Boston with his uncle, and studied medicine and theology with the Rev. Charles Chauncy, then living at Scituate. He married, 11 May, 1643, Elizabeth, daughter of the Rev. Ralph Partridge, of Duxbury; and became minister of the church at Weymouth, 2 January, 1644/5, where he labored for twenty years. "His good sense," says Savage in his curiously abbreviated words, "unit. with a general acquaint. in science of that day, acquir. for him great reput. as a physician, and to complete his honors, Mather wh. always loves an exaggera. makes him compose a Hebrew Lexicon, so compress. 'that within one sheet of paper, he had every considerable word of the language.'" His wife went, "after a very triumphant manner, to be forever with the Lord," 2 June, 1664. He moved to Boston about 1667, having married Margaret, the widow of Jacob Sheafe and daughter of Henry Webb. He preached occasionally in Boston, but devoted his time chiefly to the work of a physician, and issued a tract, in 1677, on "the small pocks or measels."

In 1670 he became the first minister of a new society in Boston, since called the Third or Old South Church, formed at the time Davenport was brought from New Haven to succeed Wilson at the First Church. He had a serious illness in 1676, and in 1678 a colleague was obtained for his relief. In 1677 his warfare with Quakerism

—“that sink of all errors,” as Mather describes it—brought trouble, in the form of an invasion of the church, at sermon time, by “a female Quaker, in a Canvas Frock, her hair disshevelled, and loose like a Periwigg, her face as black as ink.” After a career of prominence in Boston he died, 15 October, 1678. The last words which he ever spoke in a sermon were these: “God help us, that as we live by faith, so we may walk in it.”

His influence upon his congregation may be inferred from Chief Justice Sewall’s comment, after listening to Thacher, on 18 February, 1676/7: “Methought it was rather a privilege to dye, and therein be conformed to Christ, than remaining alive at his coming, to be changed.”

Thacher left children, Thomas, Ralph, Peter, Patience, and Elizabeth. His portrait is in the Old South Meeting-house, Boston. The mouth is said to be characteristic of the Thachers to this day.

Foot’s “Annals of King’s Chapel,” Volume 1. Boston, 1882.



**THOMAS THACHER**  
1620-1678

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SIR HENRY VANE, the younger, was baptized, 26 May, 1613, at Debden in Essex. He received his education at Westminster School and at Oxford, imbibing republican principles foreign to the training of the time-serving "old Sir Henry." He visited Vienna and Geneva in 1631, and as he matured, he became more and more averse to the Church of England. His sojourn in Boston, from 1635 to 1637, brought him into prominence while he was still unsettled in religion and inexperienced in politics. His long hair and fine clothes repelled, until his personal charm was felt. Although very young, the discontented gathered about him, and he was chosen governor. Unfortunately for Vane, Anne Hutchinson, encouraged by two clergymen, John Cotton and John Wheelwright, was this very year giving lectures at her house on religious subjects. The governor approved either her views or her courage, and became known as her defender. Bitter discord followed, and, smarting under a remark made by Hugh Peter, he burst into tears and offered to resign. At the next election Winthrop adroitly had the court of election held at Cambridge, his support coming from the country. Hot blood was aroused, blows were struck, and Winthrop won, although Boston stood by Vane. The four halberdiers who accompanied Vane on state occasions and to church refused to so honor Winthrop, and the populace would not turn out on his home-coming. They elected Vane a deputy, and the election was disallowed. They elected him a second time, and Winthrop did not attempt to thwart him again. Vane, however, grew disgusted with the Massachusetts view of toleration, and returned to England at once, his friends gathering in great numbers, as Winthrop states, to see his ship sail.

He married in July, 1639, Frances, a daughter of Sir Christopher Wray, of Ashby, in Lincolnshire, by whom he left seven sons and seven daughters. He became a member of Parliament for Hull, joint treasurer of the navy, and a friend of Pym and Hampden; backed by Cromwell, he was virtually the civil leader of England from 1643 to 1653.

"Vane, young in years but in sage counsel old," at the time when Cromwell broke up the Rump Parliament, was in opposition to him, and retired to Raby Castle, where he wrote his "Healing Question" (1656), and was committed to prison for four months. After Cromwell died he returned to public life. Charles II said to Clarendon: "He is certainly too dangerous a man to let live, if we can honestly put him out of the way." He was arrested, convicted of treason, and executed on Tower Hill, 14 June, 1662. Pepys speaks of his miraculous courage on that unhappy day.

His portrait was engraved by Faithorne. The National Portrait Gallery has a painting by William Dobson, reproduced in Butler's "Historical Portraits," page 124.





**SIR HENRY VANE**  
1613-1662



**SIR HENRY VANE**  
1613-1662

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THOMAS VENNER, "fifth-monarchy man," was born near the beginning of the seventeenth century, and was connected possibly with a family of the name at Winchester, England. He first comes into notice, 25 February, 1637/8, as a member of the church at Salem, in Massachusetts. A month later he was made a freeman, in 1638 and 1640 a juryman, and in 1642 a constable. His trade of cooper occupied his hands, but his mind dwelt on religion, and he attempted to lead a company to the Bahamas to encourage the churches there. About 1644 he moved to Boston to make barrels for a brewer, and settled near the State Street Custom House. The next year he joined the Artillery Company, and learned to wield a halbert to such effect that he later became famous in a day. His restless mind organized, in 1648, a coopers' guild or trades union, showing that he already had become a leader of men. But he very soon sought a larger stage, and in October, 1651, took his family to London.

His fanaticism gathered followers in Coleman Street, and their plan to replace first the Cromwellian and then the Stuart power by the Kingdom of Christ—the successor of Assyria, Persia, Macedonia, and Rome, the four monarchies—took shape. Their first venture, in April, 1657, was dealt with gently by the Protector. Their second came in January, 1661, when forty crazy enthusiasts rushed from street to street, shouting "Live King Jesus," and carrying banners inscribed, "For the Lord God and Gideon." This was on the 6th of January. Several men were killed, but the followers of Venner were assured that they were to be protected by divine power, and so had no fear. Pepys thought that five hundred armed rebels were abroad when Venner retired to Hampstead to reorganize his band.

London was in a panic, and forty thousand troops were called to arms.

Then, on the 9th and 10th, the pitiful little band sallied forth to die for their Christ, forty against forty thousand. Venner, bearing up under many wounds, was taken; and he, with nineteen others, was sentenced, on the 17th, at the Old Bailey, for treason. His plea, that Jesus led them, was of no avail. On the 19th, Pepys, rolling along in a coach toward Whitehall, passed the Boston wine cooper on his sledge, being carried to Swan Alley, in Coleman Street, for execution. What a dramatic moment for the pen of a Dickens! At the gallows Venner said little, but his fellow-sufferer, Hodgkins, raved until the sheriff ordered the hangman "to hasten from his employment of quartering Venner, to turn him off—so, as in that mad religion they lived in the same they died."

Throughout the year 1661 the Fifth Monarchy cause kept alive, and from Yorkshire to Devonshire, wherever men hated the Court and the Prayer Book, preachers urged rebellion. Medley, of Seething Lane, who married Venner's daughter, was their scribe and accountant, and Andrews, a rich brewer, furnished the funds.

By his wife, Alice, Venner had at least three children, who were born in Salem, Thomas, Hannah, and Samuel; the last named was probably the Samuel of Barbados, whose will, dated 1671, was probated in Boston. The widow, Alice, died near St. Dionis Backchurch, London, toward the end of February in 1691/2, and was "carried away to be buried to Tindells ground."

"Thomas Venner," by Charles E. Banks. In *New England Historical and Genealogical Register*, October, 1893.



*This Helmet was a Crown by Revelation  
This Staff yet was a Scepter for the Nation  
So the Fifth Monarchy man is grac'd  
King Venner next to John a Leydon plac'd.*

**THOMAS VENNER**  
*Executed 1661*

(497i)

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MAJOR JOHN WALLEY was born, about 1644, probably in London, where his father, the Rev. Thomas Walley, was then rector of St. Mary's, White Chapel. He came to Boston as a youth, and for many years was a prominent figure. In an age of discord and uncharitableness he made no enemies. The lands conquered from King Philip were granted by King Charles to the "Colony of New Plymouth" in January, 1679/80, and by the colony they were sold to John Walley, Nathaniel Byfield, and two others the same year. Walley had a home at Bristol in this territory, but was so occupied with official business that he lived much in Boston. He was a member of the Council, but when named a member of Andros's Council, he declined to act. He was judge of the Superior Court from 1700 to 1711.

Walley belonged to the Ancient and Honorable Artillery Company, and as lieutenant general commanded the land forces of Sir William Phips's expedition against Canada in 1690; during this year he kept a diary of events. The expedition failed through inadequate preparation and, as some said, through lack of dash in execution of the plan of campaign. For a time his reputation suffered some eclipse. In a long statement, or diary, given to the Council, 27 November, 1690, he concludes:

"Some question our courage, that wee proceeded no further; as things were circumstanced, others would a questioned our prudence, if wee had; were it a fault, it was the act of a council of warr; we must undergoe the censures of many: In the mean time, our consciences doe not accuse us, neither are we most, yea allmost all, of us, afraid or ashamed to answer our actions, before any that can or shall call us to an account for the same, nor unwilling to give any farther satisfaction to any reasonable men that shall desire it."

He married Sarah —, and had Sarah, John, Hannah,

Mary, Elizabeth, Lydia, and John. Sarah married Charles Chauncy and became mother of the clergyman of that name; Elizabeth married the Rev. Joseph Sewall, son of the Chief Justice; and John married Bethiah Eyre. The descendants of these children were numerous and distinguished. The other children died early. Mrs. Walley, whose maiden name is not known, died 11 November, 1711.

Major Walley died at Boston, 11 January, 1711/12, at the age of sixty-eight. Twelve days earlier he called in five distinguished clergymen to pray for relief from the pain which afflicted his foot. To cheer the sufferer they vied one with another in prophecy. "Mr. Wadsworth insisted pretty much," said Sewall, "that several in the room might dy before Major Walley; all of them might. Dr. C. Mather said Probably some remarkable person in the room might dye before Major Walley."

The portrait, which was reproduced first in Freeman's "History of Cape Cod," Boston, 1858, represents Major Walley as a boy. The original was owned at that time, apparently, by the Honorable Samuel H. Walley, of Boston. It is now owned by Grenville Vernon, Esq., of New York.

"Family-Memorials," by Edward Elbridge Salisbury. 1885, page 283.



THE REV. JOHN WHEELWRIGHT, who troubled the waters of New England from his coming, in 1636, to the time of his death at Salisbury, in Massachusetts, 15 November, 1679, at the age of eighty-seven, was born in or near Saleby, County Lincoln, the son of Robert and Katherine Wheelwright; he was a graduate of Sydney-Sussex College in 1614/15, and an athlete whom Cromwell affected to fear above an army in the field.

He married, at Billesby, Lincolnshire, 8 November, 1621, Mary Storre, a daughter of the vicar, Thomas Storre, and succeeded to the benefice of Billesby, 2 April, 1623. He buried his first wife 18 May, 1629, and married, second, in the winter of 1629/30, Mary, daughter of Edward Hutchinson, of Alford. Wheelwright was superseded in 1631/2, and came to Boston in 1636. He was scarcely settled at Mt. Wollaston (Quincy), when he joined the now famous Anne Hutchinson and Governor Vane in contention over "the Covenant of Grace" *vs.* "the Covenant of Works." Their opponents, the Conservatives, had Wheelwright convicted of sedition, and when Winthrop, the Conservative candidate for governor, defeated Vane, Wheelwright lost influence, was disfranchised, and banished.

With his sympathizers, Wheelwright founded Exeter, New Hampshire. When the Bay colony annexed Exeter, some six years later, he led his friends to Wells on the coast of Maine. In October, 1643, Wheelwright, weary of the severe climate, or the rough settlers, or both, obtained permission to return to Massachusetts, confessing himself misled by "the false glare of Satan's temptations and mine own distempered passions." He became an assistant to the pastor at Hampton in 1647, but ten years later

went to England, where he lived much with Vane until Sir Henry was executed. Then he returned to become pastor of the church at Salisbury. He was at heart an "Antinomian," and an opponent of Calvinism to the end, believing that conduct is no evidence of indwelling divine grace. His many children, two or more sons and six daughters, showed by alliance and friendship that they were more in sympathy with the Church of England than with Puritan theology.

His portrait, at the State House in Boston, is inscribed in yellow paint at the extreme upper left edge: [Ætat] is Suae 8 [o or 84?], and at the left in black, on a level with the white collar: [Ætat] is Suae 84

[Anno D]omini 1677

These two inscriptions would make his birth about 1593, and his age at graduation about twenty-one. The picture has been said by Dr. Bentley to represent the Rev. Francis Higginson, who died in 1630, and also his son, John Higginson, of whom no portrait, says Mather, was ever made. If the inscription is contemporary with the painting (the date and technique agree measurably with the dated authentic portrait of Rawson), then tradition recorded in Bentley's Diary would seem in error.



**JOHN WHEELWRIGHT**

**1592 (?) - 1679**



**SAMUEL ANNESLEY**

**Father of Mrs. John Dunton**

eral effect of his activities, however, was favorable to his reputation, and men like Sir Henry Vane became his supporters.

His compensation for services as agent for Plymouth had been inconsiderable, and as early as 1650 he found opportunity to take part in public business in England. He went out to the West Indies in 1655, as one of three commissioners appointed by Cromwell to accompany the fleet, under Admiral Penn, in its attempt on St. Domingo. After humiliating defeat, the ships left the Island of Hispaniola for Jamaica; Winslow fell ill of a fever, and died on shipboard in the intense heat, 8 May, 1655 (old style)—not in 1654, as often given. In Morton's "Memorial" his death is commemorated in this doggerel:

"The eighth of May, went from Spaniola's shore,  
God took from us our grand commissioner,  
Winslow by name; a man in chiefest trust,  
Whose life was sweet and conversation just."

Governor Winslow had several sons who died in infancy, as well as Josiah, who became governor, and a daughter, Elizabeth, the wife, first, of Robert Brooks, and second, of George Curwin. His widow died, 1 October, 1680, at their home in Marshfield.

Governor Winslow was a popular administrator, a friend of Cromwell and Vane in England, and of Winthrop and Bradford here. Prominent men in the Barbados once petitioned for his appointment as governor over them. His portrait shows the face of a man of strong but temperate character, refinement, and fine feeling.

"History of Plymouth Plantation," by William Bradford. Boston, 1912.



**EDWARD WINSLOW**  
1595-1655

(509)

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**PENELOPE**, the wife of Governor Josiah Winslow, of Plymouth, was baptized in 1633, at Bures, County Suffolk, the daughter of Herbert Pelham, of Ferriers Court, County Essex, by his wife, Jemima, daughter of Thomas Waldegrave. When her mother died, Penelope, with two brothers and two sisters, survived. The Colonial spirit was in the blood, for her grandfather, Herbert Pelham, had married, about 1599, Penelope, sister of the third Lord de la Warr, of the Virginia company; and several of the Pelham family were in New England in 1635, including an aunt Penelope, who jilted a lover to marry Governor Bellingham.

Penelope's father came out to Boston in 1638, following the death of his wife, Jemima. A little later he married Elizabeth, the widow of Roger Harlakenden, and with their increasing family, Penelope grew to womanhood. In 1657, when at the age of twenty-four, she married Josiah Winslow, the accomplished son of the late governor of Plymouth colony. Josiah was commander-in-chief of the forces of the United Colonies in King Philip's War, and after holding many minor offices, served as governor of Plymouth from 1673 until his death, 18 December, 1680, at "Careswell" in Marshfield. He was buried at the expense of the colony, in testimony of the colony's love and affection. "He had," writes Lemuel Shattuck, "acquired the distinction of being the most accomplished gentleman and the most delightful companion in the colony; and the attractions of the festive board at Careswell were not a little heightened by the charm of his beautiful wife." She and her husband are frequently mentioned in her father's long will, and they received half of his books and other "moveables," then in New England. She had four chil-

dren, two of whom grew to maturity, Elizabeth, the wife of Stephen Burton, and Isaac Winslow, the chief justice of the Court of Common Pleas. She died, 7 December, 1703, at Marshfield.

Penelope Winslow's portrait hangs beside that of her husband in Pilgrim Hall, Plymouth.

It has always been a matter of regret that so few of the Plymouth faces have come down to us. What would we not give for a glimpse of the features of Governor Bradford, Mary Chilton, John Alden, William Brewster, or John Carver? They were all "the first beginners and, in a sort, the foundation of all the Plantations and Colonies in New England." But it is fortunate that such excellent portraits as those of the Winslows have survived. Edward Winslow's face must do duty for all early Plymouth settlers, since through him we get our only vision of the *Mayflower* type. Penelope Pelham may well be taken as a type of the early settlers of Boston.

New England Historical and Genealogical Register, October, 1850, page 299; July, 1879, page 291.





**PENELOPE WINSLOW**

**1633-1703**

(513)

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**JOHN WINTHROP**, governor of Massachusetts, and "the Moses of New England," was born, 12 January, 1587/8, at Edwardston, Suffolk, the son of Adam and Anne (Browne) Winthrop. His father was a lawyer, associated with the University at Cambridge, and his two grandfathers were prosperous clothiers. His own nephew, Sir George Downing, perpetuated his name in the famous Downing Street of London. Winthrop entered Trinity College, 2 December, 1602, but left early in order to marry, 16 April, 1605, Mary, daughter of John Forth, by whom he had John, governor of Connecticut, two other sons, and two daughters. Mary died 26 June, 1615. Six months later he married Thomasine, daughter of William Clopton, and lost her, 7 December, 1616. His third wife, Margaret, daughter of Sir John Tyndal, was married to him 29 April, 1618. She became the mother of Stephen, four other sons, and two daughters, and died 14 June, 1647. His estate was now at a low ebb, and it was fortunate that his fourth wife was Martha, daughter of Captain William Rainborow and the well-endowed widow of Thomas Coytmore. Governor Winthrop died 26 March, 1649, and was buried in the King's Chapel Graveyard, Boston.

Winthrop's character was essentially gentle and emotional, except as modified by the times; in early days, of "the self-accusing puritanic type"; in later years, when rebuked for leniency, growing gradually narrower and more severe, yet always, as in his last illness, he was opposed to harsh punishment of those who did not see the truth as he had been taught to see it. His first marriage, at the age of seventeen, left his ideals unsatisfied; he turned morbidly to religious experience, and he wrote of his second wife's

death in this strain. Rarely has the passing of a young life from earth been so touchingly and so minutely described as in the death of Thomasine Winthrop. As the story draws toward its end, he writes :

“While I spake to hir of any thinge that was comfortable, as the promises of the Gospell, & the happie estate she was entringe into, she would lye still & fixe her eyes stedfastly upon me, & if I ceased awhile (when hir speeche was gone) she would turn her head towards me, & stirre hir hands as well as she could, till I spake, & then would be still againe.”

His third wife, Margaret, steadied and strengthened him for his work as the fashioner of the social structure of Massachusetts. Her handwriting, as well as her letters, show this sanity and self-poise.

While the *Arbella* lay at Cowes, in March, 1630, he wrote to her of his grief at parting :

“Thou hast thy share with me, but I hope the course we have agreed upon will be some ease to us both. Mondays and Fridays, at five of the clock at night, we shall meet in spirit till we meet in person. Yet, if all these hopes should fail, blessed be our God, that we are assured we shall meet one day, if not as husband and wife, yet in a better condition. Let that stay and comfort thy heart. Neither can the sea drown thy husband, nor enemies destroy, nor any adversary deprive thee of thy husband or children. Therefore I will take thee now and my sweet children in mine arms, and kiss and embrace you all, and so leave you with my God. Farewell, farewell.”

She could write to him: “My good Husband cheare up thy hart in the expectation of Gods goodnesse to us & let nothinge dismay or discourage thee.” Nor did she fall into those errors of the insane wife of “the governor of Hartford upon Connecticut,” of whom Winthrop said:



**JOHN WINTHROP**  
**The Family Portrait in New York**



**JOHN WINTHROP**  
**The Portrait on Ivory**

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"If she had attended her household affairs, and such things as belong to women, and not gone out of her way and calling to meddle in such things as are proper for men whose minds are stronger, etc. she had kept her wits."

Winthrop was elected governor at Cambridge, England, 26 August, 1629, on an agreement of the Massachusetts Company to transfer the administrative powers to the settlers. He arrived at Salem, 17 June, 1630, and served as governor, 1629-1633, 1637-1639, 1642, 1643, 1646-1648, holding minor offices when he was not chief magistrate. He was thus an administrator all his mature years. Never a great man, he was, nevertheless, resourceful, determined, but by nature merciful, virtuous, and as broad as the circle of powerful clergymen of his day permitted, for he was a lover of the saints and of the ministers of the gospel. The governor was so much the product of his time that he could not divorce his thoughts and his imagery from the atmosphere about him. When a snake crawled into the seat of the elders during a sermon, and was crushed by the heel of a Braintree man, Winthrop likened the serpent to the Devil, the synod there to the churches of New England that had admitted the serpent of discord, a serpent that must be trod under foot.

His "Journal" was begun at Cowes, and it was characteristic that he devoted his leisure on the voyage to the composition of a work entitled "Christian Charitie." "Charitie" he had, and he could speak eloquently of civil liberty, as he did on being acquitted of a charge of exercising arbitrary authority, but he banished or imprisoned all those who dared to question the sway of the religious oligarchy whose leader he was. A study of his career shows how nicely he fitted into the Massachusetts ideals of gov-

ernment; or shall we say that he adjusted the conduct of affairs to his attainments?

Through his guidance, Massachusetts stood for a positive democracy, strong and clear-cut, more influential and more enduring than the radical and lax administration of Rhode Island, or the theocratic and class-ridden government of Connecticut. In the end his traditions came to dominate all New England.

"Collections Massachusetts Historical Society," Third to Sixth Series.





**JOHN WINTHROP**  
1587/8-1649  
The American Antiquarian Society  
Portrait at Worcester

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**JOHN WINTHROP**  
**The State House Portrait**



**JOHN WINTHROP**  
**The Harvard Portrait**

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JOHN WINTHROP the younger, governor of Connecticut, was born, 12 February, 1605/6, at Groton in Suffolk, son of the future governor of Massachusetts, by his first wife, Mary Forth. Educated at the Bury St. Edmunds Grammar School, and for a time at Trinity College, Dublin, where his uncle, Emmanuel Downing, then lived, he tried law at the Inner Temple, but abandoned this for adventure. In the ship of war *Due Repulse* he was at the attempted relief of La Rochelle in 1627, and thought of a voyage to New England the next year with Endecott, but set out for Padua, Venice, and Constantinople. On his return he approved his father's plan for settlement in New England, in this fine declaration:

“And for myself, I have seen so much of the vanity of the world, that I esteem no more of the diversities of countries than as so many inns, whereof the traveller that hath lodged in the best, or in the worst, findeth no difference when he cometh to his journey's end; and I shall call that my country where I may most glorify God and enjoy the presence of my dearest friends.”

His interest in mechanics, medicine, and chemistry now gave way before his marriage, 8 February, 1630, to his cousin, Martha Fones; and in the summer he set sail, together with his father's family, for New England, where they were received with volleys of shot and great feasting. He was soon in charge of the settlement of Ipswich. In the early autumn of 1634, his wife's death was followed by his return to England. There he married, in 1635, Elizabeth, daughter of Edmund Reade and stepdaughter of the Rev. Hugh Peter. Winthrop became by commission of 15 July, 1635, governor of the River Connecticut, with the places adjoining thereto, but the project did not prosper. In 1641 he set forth for England, and remained two years. Of

Mrs. Winthrop it was said: "Hir little boy is so mery that it puteth away many a sad thought from his mother."

On his return he gave vigorous attention to the settlement of Pequot (New London) in Connecticut, during 1645 and 1646. His father's death in 1649 decided him to remain in the colony, where he became an assistant, 1651-1655; deputy governor, 1658; commissioner of the United Colonies, 1658-1660, 1663; and governor, 1659-1676. His later career was burdened by Indian wars and boundary disputes, and by a voyage to England, where he obtained a charter for Connecticut, which included the New Haven colony. His love of science led to membership in the Royal Society for improving Natural Knowledge, and he was much at Court, where he received from Charles II a miniature of the royal countenance.

Winthrop passed away in Boston while attending a session of the Commissioners of the United Colonies, in April, 1676. He left seven surviving children, Governor Fitz-John, Chief Justice Waitstill, and five daughters, Elizabeth, Lucy, Margaret, Martha, and Anne.

"A Sketch of the Life of John Winthrop the Younger," by Thomas F. Waters. 1899.  
"Evidences of the Winthrops of Groton, County Suffolk, England." 1894-1896.



**JOHN WINTHROP, JR.**  
1605/6-1676

(527)

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MARY, the wife of Adam Winthrop, of Boston, was born perhaps in Bristol, England, the daughter of Colonel Luttrell, of that city. Her husband, Adam Winthrop, the son of the governor's fifth son, was born at Boston in New England, 15 October, 1647, and after graduating at Harvard College, in 1668, he became a merchant at Bristol, where they married, about 1675. The Luttrells had a seat at Dunster Castle, and produced three or more "Colonels," who were conspicuous at this period. Diligent effort to identify Mary's father has been unsuccessful. The Winthrop family moved to Boston in 1679, and he joined the Second Church in April, 1682. Their son, Adam, born in Bristol, 3 March, 1676, graduated at Harvard in 1694, and became chief justice of the Court of Common Pleas. In 1680 their daughter Mary was born, and twenty years later became the wife of Colonel John Ballantine.

During the years which followed we read much of Adam Winthrop's activities, as a member of the Artillery Company, as a representative to the General Court, and as a King's Councilor, through the Mather influence.

History is strangely silent, however, concerning Mrs. Winthrop, although her bright, alert countenance, as shown in her portrait, would suggest activities social and charitable. Perhaps she belonged to the Church of England, and if so she might, as the wife of a member of a ruling family in the non-conformist hierarchy, find it most becoming to remain in the background. Her husband was one of two or three men—Richard Middlecott was another—on whom Cotton Mather relied for aid in the material affairs of his church. In 1690, Mather prepared a little book to be read by his parishioners. It bore the title, "A Companion for Communicants," and was composed of

discourses upon the nature, the design, and the subject of the Lord's Supper, with "Devout Methods of preparing for and approaching to that Blessed Ordinance." The book was dedicated to several persons of prominence, including Mr. Winthrop, and it is reasonable to suppose that they approved it as a useful book for their own homes. On another occasion Mr. Winthrop was a "bearer" at the funeral of Mather's daughter Mary. Evidently Mr. and Mrs. Winthrop were intimate friends of the Mathers.

Mr. Winthrop died 3 August, 1700, and was buried in the family tomb, near King's Chapel. He mentioned his wife in almost every paragraph of his will. She was to have thirty pounds a year in current money, paid out of rents from Governor's Island; also two hundred pounds "at her absolute disposal"; and the household goods. She was given, during widowhood, "the use, benefit, and improvement of all the back and new part, up and down, of the Dwelling house I now live in, at the North End of Boston, with suitable accommodation of Yard and Garden room thereto." She received in addition the negro boy, Cæsar.

Mrs. Winthrop married, 13 March, 1705/6, Colonel Joseph Lynde, of Charlestown. Of her life as Mrs. Lynde we know nothing of a personal nature, although the burning of her home in Charlestown on the evening of May 7, 1709, during a high wind and great drought, must have been terrifying enough.

She died 30 October, 1715, but no account of her death or funeral has been found.



**MARY (LUTTRELL) WINTHROP**  
*Died 1715*

( 531 )

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STEPHEN WINTHROP, fourth son of Governor Winthrop, of Massachusetts, was born at Groton, Suffolk, 24 March, 1618. His father has recorded his "Thankfulness unto God" that Stephen's mother, Margaret, the daughter of Sir John Tyndal, survived, "she beeing above 40 houres in sore travayle, so it beganne to be doubted of hir life." At the age of twelve, he arrived in the *Arbella*, became a member of the First Church in Boston four years later, and soon after joined his brother John at New London. Here he was commercial agent for William Pynchon, and we have in the records a characteristic picture of him, selling goods to the Pequots from a shallop moored in midstream, and guarded against Indian treachery by armed men, hidden in every available niche.

The General Court, 9 September, 1639, chose "Mr. Steven Winthrop to record things," such as judgments, marriages, deaths, wills, bargains, sales, grants, and mortgages, and as a recorder he is known in Boston. Two years later he joined the Artillery Company, and in 1646, thus trained, he responded to the call of the great Civil War in England by service as an officer of a troop of horse. He was, wrote Roger Williams, "a great man for soule libertie," and favored the Protector. He now had a wife, Judith, the daughter of Captain William Rainborow, of the Parliamentary army, and several little children; and as no means of employment opened in New England, for which he often longed, he held to his position in the English army. In 1647 he wrote: "My hartt was as fully carried to goe in this shipp, as ever to anything, but I desire to submitt to ye will of God . . . Things standing thus & Providence opening a way of imploymt in ye Army, I have accepted of it." Sleeping on the wet earth during long

journeys into Ireland, Scotland, and Wales, undermined his health. In 1657 he wrote: "I thanck God my wife & all of us are indifferent well at this time, though I have not my health longe together heer." The previous year he had sat in Parliament for Banff and Aberdeen, and had taken some part there.

Colonel Winthrop was now living in James Street, Westminster, troubled by sciatica and a harassing cough. He had lost four sons and a daughter, one or more by the smallpox, although three daughters, Margaret, Johanna, and Judith, still survived. His death occurred in the summer of 1658, and his will was probated on the 19th of August. He had always looked forward to an old age in New England, and his will records his loyalty to the New World. He left one hundred pounds to the poor of Boston, provided that the inhabitants would build a tomb over the graves of his father and mother.

A portrait, from which the reproduction has been made, came down through several generations of the Winthrop family of New York.

*Proceedings Massachusetts Historical Society, May, 1898.*



**STEPHEN WINTHROP**

1618-1658

( 535 )

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**CHARLES CHAMBERS**, for many years a member of His Majesty's Council in the Massachusetts Bay, was born about the year 1660, the son of Edward Chambers, of Torksey, Lincolnshire, and of Elizabeth, who was a sister of Major Edward Palmes, of New London, Connecticut, and daughter of Andrew Palmes, of Sherborn, in Hants.

As a young man Chambers appeared in Boston, commanding a vessel in the trade with Antigua. He married, 30 January, 1687/8, Rebecca, daughter of John and Amy Patefield, and soon after this date relinquished his life at sea for the career of a merchant. Mrs. Chambers gave birth to an only child, 31 March, 1691, baptized as Rebecca in the Charlestown church of which the parents became members in later years. Mrs. Chambers died 14 June, 1735, and the Captain married, 10 February, 1735/6, Margaret, daughter of William Vaughan, and widow of the well-known Captain John Foye.

Chambers became a figure of increasing note in the colony. He was a nephew by marriage of Wait Winthrop, whose sister had married Major Palmes, and Rebecca Chambers had allied herself with the Hon. Daniel Russell, thus adding social ties of importance. In 1707, Chambers purchased a large estate in Lincoln; upon this land he erected a mansion house, still standing and occupied by his descendants. The Captain served for many years as a Judge of the Court of Common Pleas, and as a Justice of the Peace for Middlesex County. He had much to do with fitting out the expedition against Port Royal, with erection of buildings at Harvard College, and with legislation relating to finance.

On July 28, 1719, Chief Justice Sewall records in his Diary that he rode "to Cambridge with Mr. Chambers in

his Calash." Six years later, Sewall was shown "great Courtesie" by Mrs. Russell (the daughter Rebecca), on the day of the funeral of a Charlestown clergyman's wife. He sat with other distinguished men in her parlor before going to "the house of Mourning."

Judge Chambers owned or held mortgages on many houses, shops, wharves, and warehouses during his long life. His property was divided among a large number of grand and great-grandchildren who are mentioned in his will. Mrs. Chambers, who survived him, was to have half of the home.

The Judge died 28 April, 1743,<sup>1</sup> and is buried in Charlestown. On the stone which marks his grave are the arms of the very ancient family of Palmes, indicating, perhaps, his regard for a mother long since dead, and also a pride in an honorable "visitation" pedigree. This mother had lost three brothers in the service of King Charles at Worcester fight, in September, 1651. Her grandfather, Sir Francis Palmes, of Ashwell in County Rutland, and of Lindley in County York, matriculated at Oxford in 1571, and had back of him four centuries of landed gentlemen at Naburn in County York. Her cousin, Sir Bryan, had become a D.C.L. of Oxford in 1642. All these worthy men speak to us through the symbolism of "Gules three fleurs-de-lis argents, a chief vaire," the arms on the gravestone in Charlestown.

Nichols's "History of the County of Leicester," Volume 2, Part 1, page 295.

Burke's "History of the Commoners," 1836, Volume 1, page 611, where Andrew Palmes is said in error to have died unmarried.

<sup>1</sup>News-Letter and Holyoke Diary give 28 April, the tombstone 27 April.



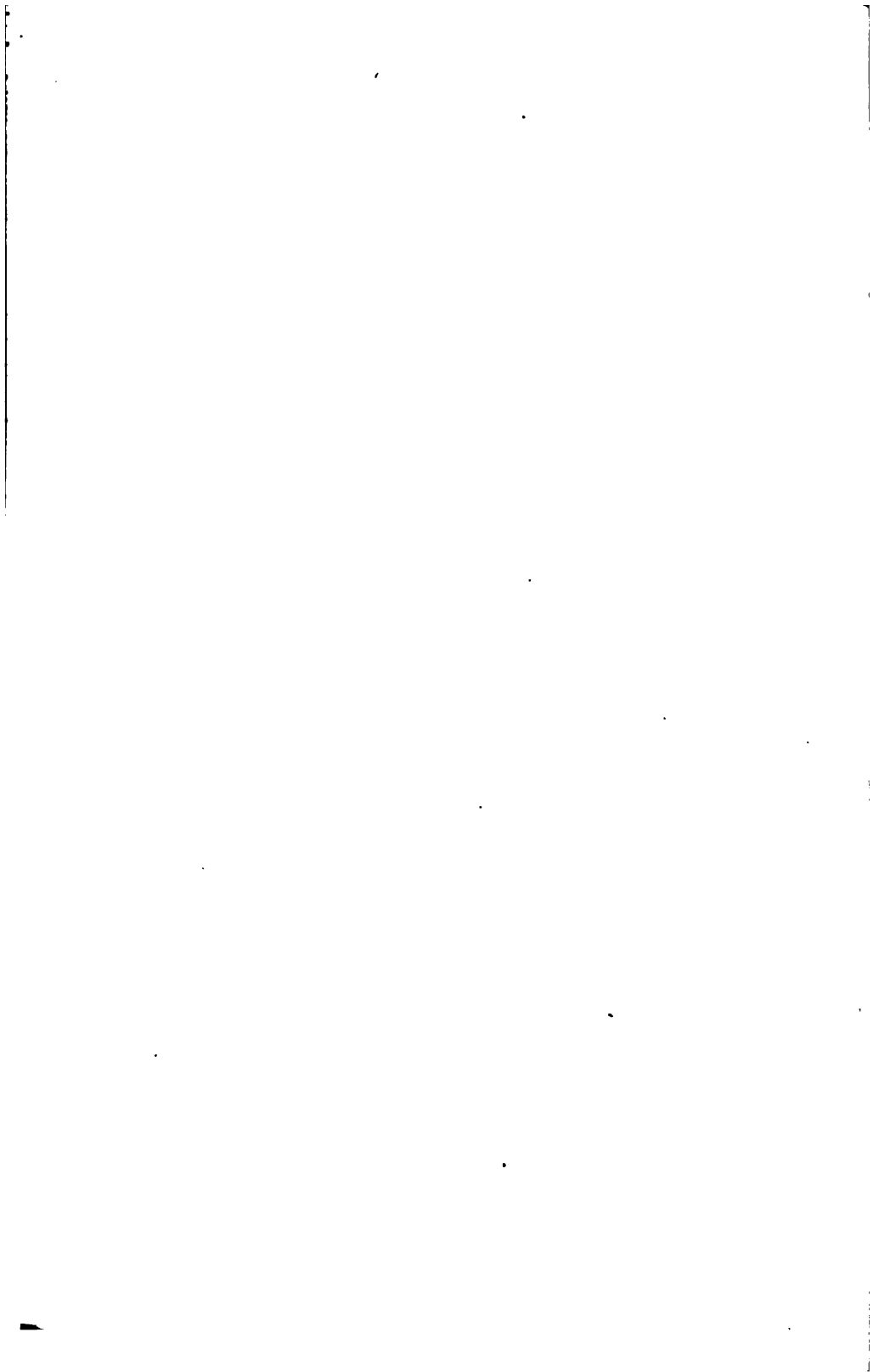
**CHARLES CHAMBERS**

**1660-1743**

(536c)

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# THE WEST



RENÉ ROBERT CAVELIER, of La Salle, an estate near Rouen, was baptized, 22 November, 1643, in the parish of St. Herbland, son of Jean Cavelier, the merchant, and of Catherine Geest. He became a successful mathematician and teacher among the Jesuits, but in 1666 followed his priestly brother to Canada, and received an estate near Montreal, which he called La Chine. He at once began the mastery of Indian languages, and planned to find the Mississippi, descend to the Gulf of California, and sail away to China. In July, 1669, he set forth with a motley company, and is supposed to have led a part of his force down the Ohio as far as the site of Louisville. He then began to dream of a great, new France in the milder climate of our Middle West. He had visited France in 1675, and in the autumn of 1677 he went to France again. The next spring he returned, with power to build forts, and to trade in buffalo hides in a greater new France, and brought with him a loyal supporter, Henri de Tonti.

Parkman tells the story of the building of the *Griffin*, of La Salle's voyage to Fort Crèvecœur, in the present state of Illinois, and of attempts to poison and shoot him, while creditors at Montreal tried to ruin him. He again visited France in 1683, leaving Tonti to represent him here. At Court he received a surprising welcome, for France was at war with Spain, and his proposal to fortify the Mississippi and to collect an Indian army was accepted. A great flotilla set sail in July, 1684, for the Gulf of Mexico, carrying four hundred men and women, with a shipload of tools. Henri Joutel, historian of La Salle's last adventure, was another loyal soul in a circle of enemies. To those who spoke of harshness and aloofness, La Salle replied that he used no more severity than was necessary to maintain dis-

cipline. He was shy and austere amid revelry and vice. Parkman writes:

"La Salle stands in history like a statue cast in iron; but his own unwilling pen betrays the man, and reveals in the stern, sad figure, an object of human interest and pity."

Misfortune dogged him from the start; he missed the mouth of the Mississippi, and was urged by an engineer, Minet, to search for the river, but he resented advice from an inferior, and his pride ruined his dreams. He went still farther south, to land at Matagorda Bay, and Beaujeu, commander of the ships, returned to France. The weeks that followed witnessed disease, hunger, and discouragement. In October, 1685, leaving Joutel at Fort St. Louis, La Salle sallied forth, with fifty men, to find "the fatal river." He failed, but tried again in 1686, determined to make his way to Canada. Again he met disaster. Finally, a third time, after a severe illness, he set forth in January, 1687, to reach Quebec by way of the Illinois and obtain aid. The vivid story of his assassination by his own men, who lay hidden in the long grass, near the Trinity River in Texas, just above Galveston Bay, is to be read in Parkman's "Discovery of the Great West." He died, shot through the head, on the 18th of March. "He contained," said Parkman, "in his own complex and painful nature the chief springs of his triumphs, his failures, and his death."





**ROBERT CAVELIER, SIEUR DE LA SALLE**  
1643-1687

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FATHER JACQUES MARQUETTE, missionary to the Indians, was born, 1 June, 1637, on the Rock of Laon, in France, the son of Nicolas Marquette, of a wealthy family there, and Rose de la Salle. Of a poetic temperament, spiritually minded, and fond of languages, he soon tired of teaching in Jesuit schools, and in 1666 arrived in Canada, ready to devote his life to work among the savages. He was sent to the mission of Sault de Ste. Marie, at the outlet of Lake Superior, to care for a wilderness west of Lake Huron; and when his Hurons and Ottawas were driven eastward by the Sioux, he built a chapel of saplings and bark at St. Ignace mission on Mackinac Island, at the outlet of Lake Michigan. Here numberless companies of travelers from north and south set up their tents for a season. In the din and dirt of an Indian village, he sought unceasingly to help the children of the forest. He writes:

“They have been more assiduous at prayer, have listened more willingly to The instructions that I gave Them, and have acceded to my requests for preventing grave misconduct and Their abominable Customs. One must have patience with savage Minds who have no other Knowledge than of the Devil, whose slaves they and all Their forefathers have been; and they frequently relapse into those sins in Which they have been reared. God alone can give firmness to Their fickle minds, and place and maintain Them in grace, and touch Their Hearts while we stammer into Their ears.”

But his eyes were still strained toward the south sea and nations unknown. On 17 May, 1673, with Louis Joliet, Frontenac's agent, his little party set forth in two canoes to seek the Mississippi; they found it in just a month, and explored as far south as the mouth of the Arkansas. They then turned north, following the Illinois and Chicago

Rivers, and the west shore of Lake Michigan, until they came, in September, to the Jesuit mission of St. François Xavier, at the rapids of De Pere, Wisconsin, on the Fox River. Here he remained, ill and weak, for over a year; and then in October, 1674, he set out again for the Chicago River to found a new mission. Once more ill health overcame him, and after an unusually harsh winter spent in a wretched cabin, subsisting in part on dried blueberries and corn, he started along the eastern shore of Lake Michigan, to make his way back to St. Ignace, preaching to friendly Indians in rude shelters, which were decorated with Chinese taffeta, and also with pictures of the Virgin, until he became so feeble that his two faithful boatmen had to carry him like a baby. Finally, about midnight, under a frail protection of bark, and lying beside a fire, he died, 18 May, 1675, "his countenance beaming and all aglow." The spot is now covered by the city of Ludington, Michigan.

"Father Marquette," by Reuben G. Thwaites. New York, 1902.

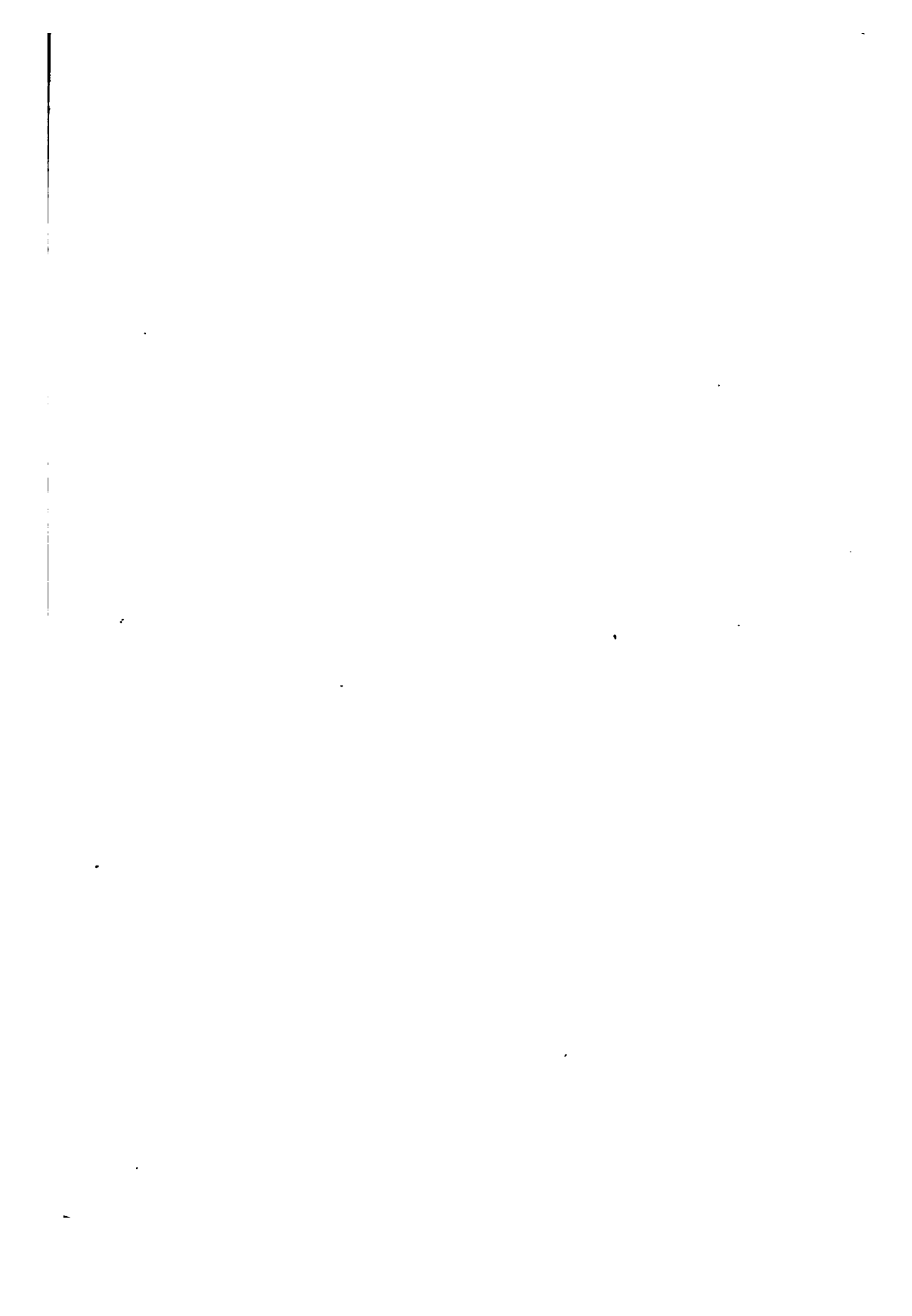


**JACQUES MARQUETTE**  
1637-1675

(545)

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**PORTRAITS  
UNDER DISCUSSION**





**CHAUNCY, REV. CHARLES.**

The original painting is at Harvard College, and bears a label to indicate that it represents President Chauncy. It remained in the Chauncy family until 1819, and was purchased for the college soon after by President Quincy. The sitter's form of wig was not in use until the time of Isaac Watts, D.D.—1725, a century after the second president of Harvard (1592–1671/2) reached the age shown in this painting, which was, we assume, about 1625. The portrait may represent his great-grandson, the Rev. Charles Chauncy, of Boston, 1705–1787. In the opinion of Lawrence Park, Esq., the portrait was painted by Smibert, about 1735.

Edward Waldo Forbes, Esq., director of the William Hayes Fogg Art Museum, believes that the portrait was painted later than the year 1700.

This picture has been reproduced in the *Harvard Graduates Magazine* for December, 1907, page 248. The head only was engraved for the *New England Historical and Genealogical Register* for April, 1856. The outer robe is fawn color, covering a black silk gown; the eyes are brown, and the complexion ruddy.





*Called*  
**THE REV. CHARLES CHAUNCY**  
1592-1671/2



*Known to be*  
**THE REV. CHARLES CHAUNCY, D.D.**  
1705-1787

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THE UNIVERSITY OF CHICAGO

CLARKE, JOHN, M.D., 1609-1676. Founder of Rhode Island. *Possibly Clarke.*

The following letter from George L. Hinckley, Esq., librarian of the Redwood Library, and dated 2 January, 1918, tells the story of this fine portrait:

"The Redwood Library has a very dark, unidentified oil portrait of a divine, supposed to be Dr. John Clarke (1609-1676), one of the founders of the Colony of Rhode Island and pastor of the Baptist church in Newport. The portrait, however, is clearly dated in two places 1659, and the inscription to the left of the breast reads, 'Aetatis 59.' So, if these figures are correct, the subject could not be Dr. John Clarke, who would have been about fifty when the portrait was painted. But it is just possible that after two 1659s the painter inadvertently made the age fifty-nine, too. Clarke was in England in 1659, as Agent of the Colony, and might have gone over to Holland; or the painter, de Ville, might have been in England in that year.

"The artist's signature on the paper by the head of the gavel is probably that of Guilliam de Ville; portrait painter; son of Jacques de Ville; born in Amsterdam about 1614; interred there on June 4, 1672; married Hélène Symon (See Würzbach's 'Niederländisches Künstler Lexicon' (1910), Volume 2, page 789).

"Below the signature is a verse in Low Dutch which is exactly the form, except for insignificant differences of spelling, which Psalm xiii: 6 has in one particular translation of the Bible, which was printed by Lenaert der Kinderen, at Emden, in 1563. The version is known as the Mennonite version, or Biestken's Bible. It would accordingly appear probable that either the subject, or the painter of this portrait dated in 1659, was a Mennonite, or had some relations with them which would cause him in that year to quote the Biestken's Bible rather than the Staatenbybel.

"The Mennonite Confession was adopted in 1632, and Dr. John Clarke may have been influenced by it if he did not actually adopt it. There were points on which the Mennonites and the Anabaptists agreed.

“Possibly the resemblance between the names of Menno Simons, from whom the Mennonites derive their name, and of Hélène Symon, wife of de Ville, may have led to the choice of the Mennonite version.”

Many years ago the Trustees ordered a frame for “the portrait of Roger Williams.” This is supposed by some to be the portrait referred to. At that time, Williams was thought to have been born in Wales, in 1599, but the new theory is that he was born in London about 1605, and this does not conform to the inscription.



*Possibly*  
**JOHN CLARKE, M.D.**  
**of Rhode Island**  
**1609-1676**

( 555 )

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**CODDINGTON, WILLIAM.**

The original portrait at the City Hall, Newport, Rhode Island, was owned, in 1843, by Nathaniel Coddington; it passed to the Newport Asylum at his death, in 1850, and to the city in 1855. Neither Coddington nor his niece could throw light on its history. A copy by Charles Bird King was presented by him to the Redwood Library, Newport. According to Mr. Hamilton B. Tompkins, in Bulletin Number 9 of the Newport Historical Society, all reproductions in books (including the somewhat trimmed picture here given) are from the Redwood portrait—a good copy of the City Hall original. The periwig seen here did not come into general use until after Pepys first had one—1663. It is said that the governor did not visit England after 1651. See Judge Darius Baker's admirable paper in Bulletin Number 25, Newport Historical Society.

From the costume (period of 1730), the portrait cannot well be the first Governor William Coddington, of Rhode Island, 1601–1678, although Mr. W. B. Weeden, an authority on Rhode Island history, expressed no doubt in his paper on the first governor, in 1911 (Proceedings Massachusetts Historical Society, April). The date of the second Governor William Coddington's death, 1689, is too early for the costume here shown. A grandson, Colonel William Coddington, 1680–1755, was a man of some prominence and is a suitable candidate for the honor. In his inventory there is mention of a family portrait valued at £6. He was a justice of the Court of Common Pleas.

A copy at Sayles Hall, Brown University, was made by Thomas Mathewson. There is another copy in the State House at Providence.





*Called*  
**WILLIAM CODDINGTON**  
of Rhode Island

( 559 )

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COTTON, REV. JOHN, 1585-1652. *So called.*

Mather, in "The Magnalia," says of him: "The reader that is inquisitive after the *prosopography* of this great man, may be informed, that he was of a clear, fair, sanguine complexion, and like David of a '*ruddy countenance*.' He was rather *low* than *tall*, and rather *fat* than *lean*, but of a becoming mediocrity. In his younger years his *hair* was brown, but in his later years as white as the driven snow. In his countenance there was an inexpressible sort of majesty, which commanded reverence from all that approached him: this Cotton was indeed the Cato of his age, for his gravity; but had a *gravity* with it which Cato had not."

The painting, reproduced here, was purchased from a dealer, about 1850, by Mr. John E. Thayer, of Boston. From his widow, later Mrs. R. C. Winthrop, it came to Miss Adèle G. Thayer, their daughter. She left it to the present owner, John E. Thayer, Esq., of Lancaster. The portrait was painted by Smibert, about 1735, and has the characteristic crease in the coat from the shoulder to a point below the arm. The canvas is 30 x 24 $\frac{7}{8}$  inches in size. The eyes are brown, the complexion ruddy, and the velvet coat is golden brown. The engraving in Drake's "History and Antiquities of Boston," 1856, page 158, made by Smith, and the one in Thompson's "History of Boston, England," 1856, page 412, engraved by Flowers, are from this painting, but both engravings have bands. Perhaps the engravers thought that the pleasant subject of the portrait would not pass muster as a clergyman if he retained his layman's neck-cloth, hence the bands. The origin of the Cotton tradition is unknown, but the face has a surprising resemblance to Pelham's engraved portrait of Cotton Mather.

Professor Chester N. Greenough writes on May 21, 1917: "I have studied certain aspects of the life and work of John Cotton, but I have not yet had time to look into the matter of his portraits beyond seeing that it is a difficult problem, on which some one must do a lot of work before we can be certain of the authenticity of the Thayer portrait and the one with the bands."



*Called*  
**THE REV. JOHN COTTON**  
of Boston  
1585-1652

( 563 )

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1911



## DARNALL, COLONEL.

Mrs. E. C. Daingerfield, at her death, left a group of portraits to the Peabody Institute, of Baltimore. These paintings once hung in Poplar Hall, at Poplar Hill, Prince George County, Maryland, erected about 1735. Before that date they were probably at the Wood Yard House. The memorandum, which accompanied the bequest, and described them as they hung on the walls, is said to be in Mrs. Daingerfield's handwriting, and is reprinted from a copy made by L. H. Dielman, Esq., to which are now added annotations based on photographs obtained from Mr. Dielman, but not reproduced here because the ascriptions are so uncertain.

### *Portraits in the Hall*

I. "First proprietor who built the Wood Yard House, Philip Darnall of London, in wig ——"

*Note.*—Philip Darnall, of London, did not come to America, as far as we know—assuming that he is Philip, the father of Colonel Henry, who died in 1711. Colonel Henry Darnall is said to have "built the Wood Yard House," Prince George County, 1665–1675, and the portrait reproduced in this book probably represents him. The costume, wig, etc., meet his period very well. Moreover, other portraits of Darnalls in the group appear to show children of Colonel Henry, and it would seem more natural to have parents and children portrayed than grandparents and their grandchildren. This Colonel Darnall is a stout man, with long wig, stock, coat sleeve with large buttonhole, inner sleeve, wrist ruff, and right hand with second finger touching the third. The portrait is in an oval, with raised triangles near the corners of the frame. The "campaign wig" and stock are of the period of 1680–1720. See the well-known portrait of Robert Boyle, who died in 1691. The reproduction is from a photograph by Mr. Frederick F. Frittita.

2. "his wife by his side."

*Note.*—A lady of about fifty, with hair brushed back from the forehead, a plain dress with ruffles attached to the edge of the low-neck waist, a dark shawl over the right forearm and over the left shoulder—all in an oval—may be the (second?) wife of Number 1.

3. "Boy in buff and red—Henry Darnall [Jr.], his son, who was conspicuous in the early history of his state."

*Note.*—A boy of about twelve, full length, with a bow in his left hand, gardens and palaces beyond. A Negro at his right offers a dead bird. Evidently Henry Darnall, Jr., of the Wood Yard House, and later of Poplar Hill. He married Ann Diggs. The lobe of his ear is attached to his cheek.

4. "He [his son, Henry, 3d] married Miss Talbot, niece and ward of the Duke of Shrewsbury. Her portrait is opposite her husband." [?].

*Note.*—The artist is said to be Charles Bridges, who flourished in 1735.

5. "Next to Henry Darnall is his sister, who, I think, married Charles Carroll, of Carrollton."

*Note.*—The pretty girl of about fifteen, with hair curling across her forehead and on her neck, a short pearl necklace, and jeweled pins on her breast and on her sleeve, is perhaps Mrs. Mary Carroll, at the time of her wedding in 1693. Possibly, however, this is Mrs. Diggs (Number 8). The frame is like that of Number 1—oval and with corners. The lobe of her ear joins her cheek, as in Number 3. Both facts seem to indicate that she is a Darnall, not a Talbot.

6. "The boy in blue is Arthur Darnall, who was drowned in crossing the ocean on his return from St. [Omer's]."

*Note.*—This is the boy of about fourteen, shown full length, with his left hand on a sword and right outstretched, a dog looking up at him. His coat is open and has large pockets and buttonholes.



*Probably*  
**COLONEL HENRY DARNALL**  
Who died in 1711

(567)

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1901

7. "The lady at the head of steps is Lady Reter; [she was] also [a] Miss Talbot, a sister to Mrs. Henry Darnall."

*Note.*—Who was Reter? The family of Peter was more prominent in Maryland than that of Reter. The artist is said to be Charles Bridges.

8. "The portrait by side of Arthur Darnall was Miss Darnall, who married Mr. Diggs."

*Note.*—Elizabeth, Colonel Henry's daughter, married Edward Diggs, and died in 1705. Mrs. Diggs is perhaps the child of about ten, full length, with her right hand on the same dog that appears in the portrait of Arthur Darnall, a balustrade behind her bearing a garden vase filled with flowers, and a formal garden in the background. The lobe of her ear is attached to her cheek. See Number 5.

Colonel Henry Darnall, a deputy governor of Maryland, lived for some years at the Wood Yard House, in Prince George County, and later at Portland Manor, in Anne Arundel County, which he inherited in 1684 from his brother, Colonel John Darnall. The Wood Yard House, with its weather vane on the roof and wainscotted rooms, was called the finest mansion in the colony. Colonel Darnall died in 1711, having had by his first wife Mary (1) a son, Philip, of Portland Manor; and by Mary or a second wife, Eleanor, (2) a son, Arthur, who was drowned on his return from the college at St. Omer; (3) a son, Henry, born in 1682, who sold the Wood Yard House in 1728; he and his descendants continued to live for several generations at a near-by estate called Poplar Hill; (4) a daughter, Mary, born in 1678, and married to Charles Carroll, the immigrant (grandfather of the signer of the Declaration of Independence); (5) a second daughter,

Ann, born in 1680, and married to Clement Hill; (6) a third daughter, Elizabeth, married to Edward Diggs.

This is the family portrayed in the portraits. Colonel Henry and his brother, Colonel John, were the sons of Philip Darnall, a London barrister, whose brother Ralph, of Gray's Inn, was the father of Sir John Darnall, and grandfather of another Sir John, famous in their day as King's Serjeants. Members of the family were prominent in County Hereford.

ELIOT, REV. JOHN, 1604-1690. Apostle to the Indians.  
*So called.*

An inscription at the left upper corner of the canvas reads:

John Elliot.  
The Apostle of the Indians  
Nascit. 1604: Obit 1690.

This inscription (which may be modern), and part of the background, showing old St. Paul's Cathedral and the Thames, do not appear in the reproduction here given.

The use of St. Paul's in the picture suggests some connection of the sitter with London. Eliot is not known to have been in any way connected with the city.

The original painting was owned in 1897 by Mrs. William Whiting, of Roxbury, Massachusetts. Mr. William Whiting "found this picture, in 1851, in the shop of a London dealer, who could give no evidence as to its source" (Fiske's "The Beginnings of New England," 1898). It is now owned by the Museum of Fine Arts in Boston, and is a well-painted portrait of a strong personality.

A comparison of this picture and that of Edward Winslow, by Robert Walker, suggests that this may be by the same artist.







*Called*  
**THE REV. JOHN ELIOT**  
Apostle to the Indians  
1604-1690

(573)

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**HOFFMAN, MARTIN**, born about 1625. *So called.*

The portrait is "from a miniature painted in Holland," and owned by Hoffman Philip, Esq. It is reproduced in the "Genealogy of the Hoffman Family," published by Dodd, Mead & Company in 1899, and appears here by permission of J. Van Ness Philip, Esq., of Talavera, New York. To one familiar with the costume and face of the period of 1625-1700, this portrait seems to be too late.





*Called*  
**MARTIN HOFFMAN**  
*Born about 1625*

(577)

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MATHER, REV. NATHANIEL, 1631-1697. Son of Richard.

The picture at the American Antiquarian Society, Worcester, inscribed "Vivere est Cogitare," is said by Dr. John Appleton to represent, perhaps, Nathaniel Mather, who sat for his portrait in 1682, and sent it to New England (Proceedings Massachusetts Historical Society, September, 1867, page 46). This is sometimes referred to as a portrait of the Rev. Samuel Mather, 1626-1671, son of Richard, but no portrait of Samuel was done in his lifetime, according to a statement by Cotton Mather. A description of Nathaniel tallies fairly well with this portrait. For biographical notices of both men see J. L. Sibley's "Harvard Graduates." The canvas is 24¾ inches wide by 29½ inches high, the complexion light, and the eyes probably blue.

The reproduction is from a photograph by Mr. M. N. Conger, of Worcester.







*Perhaps*  
**THE REV. NATHANIEL MATHER**  
1631-1697  
Called the Rev. Samuel Mather

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**PATTESHALL, MARTHA, 1651/2-1713.** Wife of Richard Patteshall.

The portrait of "Mrs. Patteshall and her child" was owned for many years by the Thomas family, of Plymouth, and about the year 1870 it was given to Miss Hannah E. Stevenson, a relative. It is now owned by Mrs. Greely Stevenson Curtis, of Boston.

The Patteshalls came of a good family in England, and were prominent in Boston and in the frontier life at Pemaquid during the seventeenth century. We cannot with certainty identify the Mrs. Patteshall of the portrait, but a study of the pedigree indicates that she probably was Martha, daughter of Richard Wooddy, soap boiler, of Plymouth, where she was born, 24 January, 1651/2. Wooddy soon moved to Boston, and Martha became the second wife of Richard Patteshall, about 1672. Her husband was much of the time at Casco Bay and Pemaquid, engaged in pioneering, fishing, and trading. He was a justice of the peace for the country between the Kennebec and the St. Croix Rivers, about the period of 1682, and was finally killed by Indians in 1689. Mrs. Patteshall seemed to her contemporaries very much of a lady, but Jasper Danckaerts, the Labadist missionary, spent the night of June 23, 1680, at her home, and having been kept awake until morning, had a poor opinion of her as a housekeeper! She died in April, 1713, at the age of sixty-one. Her son Robert became a merchant, with a house on Purchase Street in Boston.

The portrait is certainly of the decade of 1670-1680, and is very similar in costume and technique to those of Mrs. Elizabeth (Paddy) Wensley, of Plymouth, Mrs. Samuel Shrimpton and Major Thomas Savage, of Boston,

Captain George Curwin, of Salem, and Miss Rebecca Rawson. An artist of some ability must have been in Boston at the time, or must have made several voyages across the ocean, unless we are to believe that a considerable number of Boston women visited England. If this portrait represents Mrs. Martha Patteshall, it does not come within the scope of this book.



*Probably*  
**MRS. MARTHA PATTESHALL**  
1651/2-1713

(585)

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**SHIPPEN, EDWARD, 1639-1712.** First mayor of Philadelphia. *So called.*

An original painting is owned by Mrs. Roland S. Morris, of Philadelphia. A copy in oil is in the Mayor's Room, City Hall, Philadelphia.

It is reproduced in "The Morris Family of Philadelphia," by R. C. Moon, 1909.

"I may as well frankly state that I am uncertain as to the authenticity of the Shippen portrait."—Letter from Ernest Spofford, Esq., November 30, 1917.

In "The English Ancestors of the Shippen Family and Edward Shippen of Philadelphia," by Thomas Willing Balch, Philadelphia, 1904, I find no reference to this portrait.







*Called*  
**EDWARD SHIPPEN**  
1639-1712

(589)

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LIBRARY  
540 EAST 57TH STREET  
CHICAGO, ILL. 60637  
TEL: 773-936-3700

STANDISH, CAPTAIN MYLES, 1587-1656. *So called.*

A painting bearing the name M. Standish was found in Philadelphia, and bought by Captain A. M. Harrison, of Plymouth. It is inscribed at the upper left of the canvas

Ætatis Suæ 38

A° 1625

and at the upper right

M. STANDISH.

The reproduction is from a photograph by Curtis and Cameron, Boston, used by their permission. The photograph seems to suggest that the inscription may be a later addition.

"I do not know of any genuine portrait of Myles Standish."—Letter of Mr. A. S. Burbank, bookseller, Plymouth, 17 May, 1917.

The wife of Captain Harrison was a sister of Francis H. Russell, Esq., of Brookline, Massachusetts, formerly of Plymouth. When Mrs. Russell first saw the portrait in Captain Harrison's house, she exclaimed, "What Standish is that?" Mrs. Harrison replied, "Why do you think it is a Standish?" Mrs. Russell said, "Because it looks very much like Winslow Standish, the tin peddler who has an antique shop by the water side." Mrs. Harrison then explained that the portrait was supposed to represent Myles Standish.

The best history of the so-called portrait of Myles Standish is to be found in a long letter written by Captain Harrison, 10 September, 1877, and printed in the *Proceedings of the Massachusetts Historical Society*, October, 1877, page 324. The chief paragraphs are these:

"The story as to the manner in which the picture came into my possession is briefly this: On my return from Washington, early in

April last, on passing a picture store on School Street, in Boston, nearly opposite the City Hall, I glanced in the window, and, among a number of very inferior pictures offered for sale, I saw the one in question, in a shabby and comparatively modern frame. In the corner was a slip of writing paper marked, 'Portrait of Captain Standish, aged 38.' I was attracted by the evident age of the painting, and out of curiosity went into the store, with no intention whatever of purchasing it. A young man was in attendance. I asked him what Captain Standish it was a portrait of. He said he did not know, and was evidently ignorant that such a person as the Puritan commander had ever existed.

"At my request, he took the picture out of the window case and allowed me to examine it, which I did carefully. The only letters visible were those in the left-hand corner, 'ÆTATIS SUÆ 38,' and underneath the date, 'A<sup>o</sup> 1625.' I asked the attendant where he obtained it. He said a gentleman named Gilbert had put it there on sale, and that this same gentleman had also brought some other valuable old paintings, which had been sold. I then told the man, after ascertaining its price, that, if it were an authentic portrait of Captain *Myles* Standish, it was invaluable; but that, if it could *not* be authenticated, it was merely interesting as an old painting of fair merit; and that I would take the picture at his price, provided he would obtain and send to me at Plymouth an autograph certificate from Mr. Gilbert, stating how it had come to him, and if the certificate were tolerably satisfactory, I would remit the value of the picture.

"About a week after reaching home, I received the following certificate from the owner:

"BOSTON, April 23, 1877.

"This certifies that this portrait of Myles Standish was purchased for such, at Germantown, Philadelphia, shortly before the war of 1812, of a branch of the Chew family, by Roger Gilbert, who was born at Portsmouth, Virginia, and lived in Philadelphia at the time. He was also in the war of 1812.

"JAMES GILBERT, Grandnephew."

"I sent for the picture, and on removing the frame found the name 'M. STANDISH' underneath, in the right-hand upper corner.



*Called*  
**MYLES STANDISH**  
1587-1656

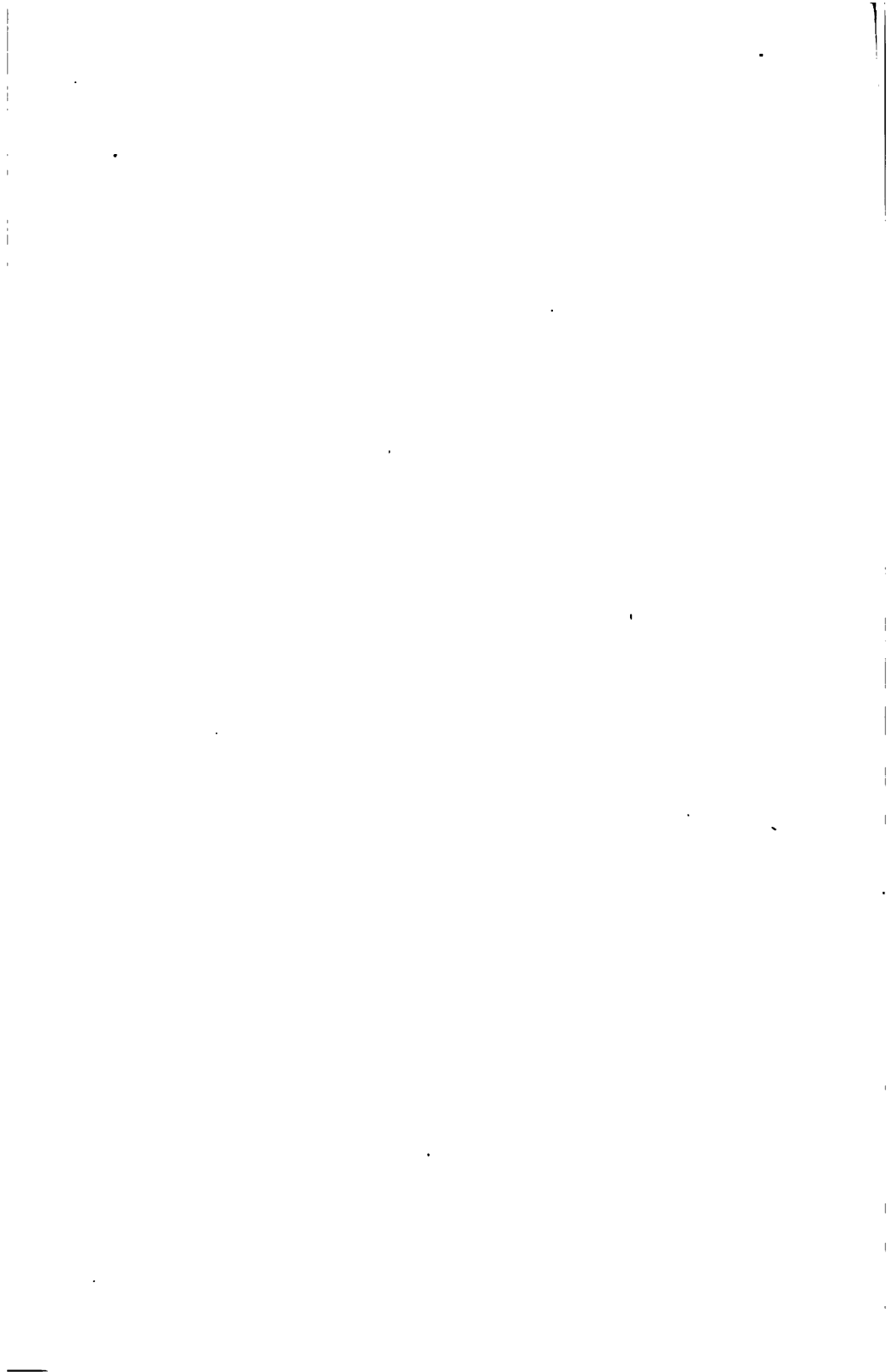
(593)

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"A gentleman well versed in painting thinks the artist was Cornelius Janssen, who was of Flemish parents, born in London, and died in Flanders, and who painted almost exclusively on wood. I think he was born about 1590, and was in his prime when Standish visited London as commissioner, in 1625."

The portrait is reproduced in the "Memorial History of Boston" (Boston, 1880), Volume 1, page 65, with this comment by Justin Winsor: "The canvas stands in need of complete identification as a likeness . . . but until positively disproven, it must have a certain interest."

The officers of the Pilgrim Society, Plymouth, to whom the portrait was submitted some years ago, were not ready to pronounce it authentic. Arthur Lord, Esq., president of the Society, tells me that the late William T. Davis, historian of Plymouth, saw the picture when Captain Harrison brought it to the town. It then had no date inscription. The Captain asked Mr. Davis in what year Standish was in England, "for," said Harrison, "the picture must have been painted abroad." Mr. Davis answered, "In 1625." The next time that Mr. Davis saw the portrait, it bore the date as given.





MANY books relating to Colonial history and costume reproduce the portraits of two members of the Van Rensselaer family. The older man in a flowered coat is almost always said to be Jeremias Van Rensselaer, director of Rensselaerswyck, who was born abroad, and died in 1674. The younger man is sometimes referred to as Jan Baptist Van Rensselaer, another director, who died in 1678. A student of costume would soon discover that the first Van Rensselaers who bore these names did not live at a period when the wigs and coats depicted in the paintings were in use. The portraits are so familiar to all students of history, however, that they are included here in order that a word of caution may be registered.

The two early Van Rensselaer portraits have one peculiarity in common, the bob wig. In Randle Holme's "Academy of Armour" (Chester, 1688), page 463, are these words, "A Campaign Wig hath Knots or Bobs (or a Dildo on each side) with a curled forehead, as *Numb.* 118, a Travelling Wig."

This type of wig was in use from about 1685 to perhaps 1730. In 1692, Captain Cæsar Carter, of New York, had a bob wig which was called "old." Johannes Schuyler<sup>1</sup> was portrayed in a bob wig, and since the canvas includes his wife, to whom he was married in 1695, the portrait must follow that date; and judging from the maturity of his face, it was done probably about 1710 or 1715. If we omit the first Jeremias and Jan Baptist (who were immigrants) from further consideration, we have several possible solutions from among later members of the family born in America.

<sup>1</sup> Reproduced in "Albany Chronicles" as number 10. The canvas was long ago cut from top to bottom, eliminating a table in the center of the picture, to make the canvas smaller.

In order to make a thoroughly satisfactory study of the problem, which is beset with difficulties, it would be necessary to reproduce for comparison the first ten portraits which appear in "The Van Rensselaers of the Manor of Rensselaerswyck," published in 1888 by Hattie Barber and May Van Rensselaer.<sup>1</sup> This seems to be beyond the province of the present work.

<sup>1</sup>Mrs. Nathaniel Thayer, of Boston, owns one of the fifty copies printed, and has permitted the volume to be used in a study of the portraits.



*Called*  
**JEREMIAS VAN RENNELAER**



*Called*  
**JAN BAPTIST VAN RENNELAER**

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THE Van Schoenderwoert-Bleecker portrait reproduced here is owned by Mrs. James Bayard Speyers, of New York, who writes that family tradition has always given the name of Rutger Jacobsz Van Schoenderwoert, the Albany miller, fur trader, and brewer, to this canvas. The figure has the same pose as that of Simon Volckertse Veeder, who died about 1696. The wig, stock, buttonholes, and pockets seem to be of an era later than 1665, the year in which Rutger is said to have died, although substantially the same costume covered a long period of time. The arms of New York on a seal, dated 1686, have for one of the supporters a man dressed after this fashion.

The "Albany Chronicles" of Cuyler Reynolds assigns the picture to Jan Janse Bleecker, born in 1641 and mayor of Albany. This Bleecker was a son-in-law of Van Schoenderwoert, but there appears to be no source of information now accessible to confirm or throw light on this attribution. Bleecker did not die until 1732, and he reached middle life, as he appears in the portrait, during the period when the costume was in use. Several portraits in the "Albany Chronicles" are open to question, so that inclusion there as Bleecker does not in itself carry conviction.





*Called*  
**RUTGER JACOBSZ VAN SCHOENDERWOERT**  
**Perhaps JAN JANSE BLEECKER**

( 596 g )

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WILSON, REV. JOHN, 1588-1667. *So called.* (OWEN?.)

This picture, owned by the Massachusetts Historical Society since 1798, has long been in dispute. In September, 1867, Dr. John Appleton suggested that the technique and costume are later than Wilson's day; but if we adopt the very promising hint given by Frank E. Bradish, Esq., in November, 1909, we shall call the picture a portrait of Rev. John Owen, 1616-1683, who was Wilson's contemporary. The technique and costume, therefore, would seem to be too late for Owen if too late for Wilson. The case for Owen seems to be stronger than the case for Wilson (1) because the face resembles Owen, and we cannot prove that it resembles Wilson; (2) because Wilson refused to have a picture painted and Owen did not; (3) because we are sure that an Owen portrait existed in early New England, and in Wilson's family line.

The so-called Wilson portrait here reproduced is very like that by Ryley at the Baptist College, Bristol, England, representing Dr. Owen. The eyebrows of this picture are more elevated than Owen's, but the lower part of the face strongly resembles him, as can be seen by a study of the "Wilson" and the "Owen" at Bristol, placed side by side. The Owen portrait at the National Portrait Gallery in London does not, it must be admitted, bear so marked a resemblance to the so-called Wilson portrait; and the engraving in Calamy's "Non-conformist's Memorial" is still less like the Bristol face. A portrait of Dr. Owen is mentioned in the inventory of the estate of Edward Bromfield, taken 11 February, 1734/5. Bromfield's wife was Wilson's granddaughter, and her great-grandson, Henry Bromfield, gave the picture to the Historical Society in 1798. It can have, therefore, an Owen pedigree.





*Called*  
**THE REV. JOHN WILSON**  
1588-1667



*Known to be*  
**THE REV. JOHN OWEN**  
of England  
1616-1683

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**COMMENTS  
ON THE PORTRAITS**

**CAROLINA**



**BALL, ELIAS, 1675(?)—1751/2. Merchant.**

An original painting by Jeremiah Theus is owned by Isaac Ball, Esq., of Charleston, South Carolina. It is now very dark, but still shows that he wore a red cap.

This reproduction is from a copy by John Stollé, owned by Alwyn Ball, Esq., of New York.

**BROUGHTON, THOMAS, died 1737. Governor.**

The original is a pastel by Henrietta Johnson, owned by Joseph Ferguson Heyward, Esq., of Oakley Station, South Carolina. The reproduction is from a photograph taken in April, 1918, and lent by Frank W. Bayley, Esq. A copy is owned by J. P. Kennedy Bryan, Esq.

Broughton's eyes are blue, the wig is light, and the coat is a faded blue.

**GALE, CHRISTOPHER, 1680—1734. Chief Justice.**

The original pastel by Henrietta Johnson belongs to Gale's lineal descendant, William P. Little, Esq., of Raleigh. The reproduction is from a photograph by Horton's Studio, taken for this book in June, 1918.

Gale's eyes are blue, his wig is white, his robe scarlet, his stock white, and his stole is black.

The engraving by E. Wetzler, inscribed "Christopher Gale C J of N C," and used in the "History of North Carolina," Volume 2, by F. L. Hawks, is also reproduced.

**JOHNSON, SIR NATHANIEL, 1644—1712. Governor.**

The canvas is inscribed: *Ætatis 61:*

April 7<sup>th</sup>

1705

The original painting, owned by Joseph Ferguson Heyward, Esq., of Oakley Station, South Carolina, is now (1918) the property of Frank Bulkeley Smith, Esq., of Worcester, Massachusetts, from whom a photograph was obtained for this book.

The following is a description, by Miss Alice R. Huger Smith, of the Johnson portrait:

"Full face, brown eyes, dark or unpowdered wig, small moustache. There is a dark greenish background; the armour (in plates?) is bound with gold or brass; the hand rests on a greenish book with yellow or gold edges. The white lace cravat is loosely

tied, the sleeve ruffles are white lace. There are two rings, one, evidently a guard, of plain gold, the other set with stones."

A reproduction in oil is owned by J. P. Kennedy Bryan, Esq., of Charleston; and there is a copy by John Stollé in the Gibbes Art Gallery, Charleston.

Mr. Smith has also a portrait of Lady Johnson.

**LE NOBLE, MRS. CATHERINE, *living* 1686.** Wife of Henry Le Noble.

The original painting is owned by Mrs. R. Y. Dwight, Pinopolis, South Carolina. Mrs. Le Noble's hair is very dark brown, her eyes brown, dress silver gray, and mantle red. This and the Le Serurier portraits were owned by Mrs. Dwight's father, Dr. Henry Ravenel.

The Rev. Robert Wilson suggests that the same artist, "a transient visitor," who did this work may have painted the portrait of Sir Nathaniel Johnson. His portrait is dated 1705.

The reproduction is from a photograph by Mr. W. D. Clarke, of Charleston.

**LE SERURIER, MRS. ELIZABETH (LEGER), *died* 1725.**

The original painting is owned by Miss Rowena D. Ravenel, of Charleston. It is said by the Rev. Robert Wilson to have been done probably by herself (Charleston Year-Book for 1899).

The reproduction is from a photograph by Mr. W. D. Clarke, of Charleston.

**LE SERURIER, JAMES, 1636-1706(?).** Merchant.

The original painting, now in fine condition, is owned by Mrs. Maria R. Gaillard, of Charleston. Hair and eyes are brown; the coat is brocaded in gold.

It is said by the Rev. Dr. Robert Wilson to have been done probably by his wife, Mrs. Le Serurier.

From a photograph by Mr. W. D. Clarke, obtained from the original through the kindness of H. R. Dwight, Esq., of Pinopolis, South Carolina.

**MAZÏCK, ISAAC, 1661-1735/6.** Merchant.

The miniature by Isabey, owned by the Rev. Robert Wilson, D.D., 181 Queen Street, Charleston, was photographed by Mr. W. D. Clarke for this book. This shows MazÏck's body turned toward the spectator's left.

The original painting by Largilliere is owned by C. G. Mem-



minge, Esq., of Asheville, North Carolina. It was formerly owned by the late Arthur Mazÿck, of Charleston. "The eyes are blue, hair dark brown, complexion florid, coat dark maroon."—Letter from Mr. Memminger. In this picture, Mazÿck's body is turned toward the spectator's right.

**MAZÿCK, MRS. MARIANNE, 1675-1732.** Wife of Isaac Mazÿck.

An original painting is owned by Arthur Mazÿck, Esq., of Bennettsville, South Carolina, from whom a photograph was obtained for reproduction in this book. The hair, eyes, and dress are brown, the chemisette white, and the scarf is yellow.

**RHETT, COLONEL WILLIAM, 1666-1722.** Politician.

The reproduction is from a photograph lent by Miss Mabel L. Webber, of the South Carolina Historical Society, Charleston.

The portrait is reproduced in the *South Carolina Historical and Genealogical Magazine*, Volume 4, page 108. It is said to be by Henrietta Johnson. A miniature was painted from this pastel, in 1845, by Charles Fraser, but the expression differs from that of the original. Both were owned by Miss Claudia S. Rhett, of Charleston, in 1903. In armour; coat red, stock white, wig auburn, and eyes blue. Miss Pauline S. Thomson now owns them.

**SMITH, THOMAS, 1669-1738.** Second Landgrave.

The original painting, dated 1691, is owned by Mrs. Thomas Henry Smith, of Summerville, South Carolina.

It is here reproduced from a half-tone in "Some Prominent Virginia Families," by Miss Louise Pecquet Du Bellet (now deceased), by permission of the J. P. Bell Company.

"Smith's eyes are blue, hair black, coat light cream velvet, with dark green collar, waistcoat dark green, gold buttons. The reproduction is a detail only."—Letter from Thomas Henry Smith, Esq., October 12, 1918.



**VIRGINIA AND MARYLAND**



ALSOP, GEORGE, *born 1638(?)*. Writer.

From the engraving prefixed to his book, "A Character of the Province of Maryland," issued in 1666. Under the portrait are these words:

"View here the Shadow whose Ingenious Hand  
Hath drawne exact the Province Mary Land.  
Display'd her Glory in such Scènes of Witt  
That those that read must fall in Love with it  
For which his Labour hee deserves the praise  
As well as Poets doe the wreath of Bays.  
Anno D<sup>o</sup>: 1666. Ætatis Suæ 28. H. W."

BERKELEY, SIR WILLIAM, 1606(?)–1677. Governor.

From a photograph by Mr. William Shewell Ellis, (taken for this book) from the original painting by Sir Peter Lely, owned by Maurice duPont Lee, Esq., of Wilmington, Delaware. A copy by Mrs. Jeffrey Montague, of Richmond, was made for Thomas Fortune Ryan, Esq., in 1907, and in 1915 she made a copy of Mr. Ryan's copy for the Virginia State Library. Background grayish black, coat maroon, collar and cuffs white, wig gray, eyes brown.

BERKELEY, PHILIPPA FRANCES (COLEPEPER), LADY, wife of the Governor.

From a photograph (taken for this book) by Mr. William Shewell Ellis, of Philadelphia, from the original painting owned by Maurice duPont Lee, Esq., of Wilmington, Delaware. Background grayish black, gown a rich deep blue, sleeve ruffles white, hair dark brown, eyes blue, and table cover dark red.

BLAIR, REV. JAMES, 1656–1743.

The original painting in the Library of William and Mary College is a three-quarters length portrait, with a paper between the first and second fingers of the left hand. He wears a dark wig; the eyes are brown and the gown is black. This is a companion picture to his wife's. It is reproduced from a photograph by Mr. H. P. Cook. Another three-quarter length portrait with white wig and both hands spread, the left elbow resting on an open book, is in the chapel. See "Colonial Virginia," by Chandler and Thames, Richmond, 1907. A detail of the head of the chapel picture is given here. "We have a miniature of James Blair apparently more youthful than the portrait at William and Mary."—Dr. W. G. Stanard,

Virginia Historical Society. See *William and Mary Quarterly* for January, 1899; also *Harper's Magazine*, January, 1896.

In the miniature the eyes appear to be light blue or gray, and the wig is flaxen.

**BOLLING, COLONEL ROBERT, 1646-1709.** Planter.

From a photograph by Mr. H. P. Cook from the original painting owned by Richard M. Bolling, Esq., of Ashland, Virginia.

His eyes are blue and his wig is brown.

"Robert Bolling's portrait is also reproduced in 'The Bolling Memoirs' and in Robertson's 'Pocahontas and Her Descendants.' There is another oil portrait of this Robert Bolling owned by the descendants of the second marriage. We have a photograph here [at the Society], but the man who put it here directed that it should not be copied. It is very much like the other portrait."—Letter from Dr. W. G. Stanard, Richmond.

**BRAY, REV. THOMAS, 1656-1729/30.** Commissary.

The original painting, very large and now very dark, was given to the Society for the Propagation of the Gospel in Foreign Parts, by Judge Kenelm Digby. It is now at 15 Tufton Street, London.

The half-tone in "Dr. Thomas Bray," by George Smith, Aberdeen, 1910, has been retouched to bring out the figure. It is reproduced here.

**BYRD, COLONEL WILLIAM (I), 1652-1704.** Of Westover; as a child.

"The portrait that has been handed down as that of William Byrd, 1st, was formerly at Upper Brandon. It is now owned by a daughter of the late Dr. George Harrison, of Washington, D. C., and is stored away, entirely inaccessible I am told. It represents him as a child. Cook has a photograph made years ago at Upper Brandon."—Letter from Dr. W. G. Stanard.

The reproduction is from a photograph by Mr. H. P. Cook, of Richmond.

Miss A. C. Stewart, of Brook Hill, Henrico County, Virginia, has a copy of Kneller's portrait which represents a *later* William Byrd.

**CALVERT, CHARLES, third Baron Baltimore, 1637-1714/15.** Governor.

Reproduced by permission from "Side Lights on Maryland History," by Mrs. Hester Dorsey Richardson. We do not know where the original is owned.

**CALVERT, GEORGE**, first Baron Baltimore, 1579(?)–1632. Colonizer.

The original painting by Mytens is owned by the Earl of Verulam. A copy was presented by J. W. Garrett, Esq., to the State House at Annapolis, Maryland, in 1882; it is reproduced here from a photogravure lent by George H. Mifflin, Jr., Esq., of the Houghton Mifflin Company.

J. Pierpont Morgan, Esq., has a miniature in his house at Glen Cove. Our reproduction is from a picture in color in an illustrated catalogue of his collection; it is copied by his permission. The costume is composed of black satin bands on a white undergarment, long pendant lace collar, hair brown, pointed auburn beard, and a slight moustache. Background dull green. Signed on the right in gold with the initials P[eter] O[liver] conjoined. Oval,  $2\frac{1}{4}$  inches by 2 inches, in an enameled locket.

Mr. Morgan writes, October 5, 1918:

"The eyes are a gray, rather dark, with the outer edge of the iris almost black, as one so often sees in eyes of that colour. The beard is rather light brown than auburn, and the hair is brown, darker than the beard."

An engraved portrait appeared in Pennant's "Journey from Chester to London," 1784. Bozman's "History of Maryland" (1811) has an engraving by Edwin. The head faces the left, there are three ruffs, and the features resemble the portrait first mentioned. Russell's "Maryland" (1907) has a portrait with a chain of three strands.

**CALVERT, LEONARD**, 1606–1647. Governor.

The original is said to be owned by H. Mason Raborg, Esq., but no address is known. Our illustration is taken by permission from Mrs. Hester Dorsey Richardson's "Side Lights on Maryland History."

**CARROLL, CHARLES**, 1660–1720. Statesman.

Reproduced from a heliotype of the original painting at Doughoregan Manor, Maryland, lent by Mrs. Robert S. Peabody, of Boston, a descendant.

**CARTER, MRS. ELIZABETH**, 1683(?)–1719. Wife of "King" Carter.

The portrait is very similar in pose and costume to the beautiful painting by Kneller of Queen Anne (1665–1714), at Stafford House in London.

"I know that Mr. Glenn says the portrait is that of one of the Mrs. Landon Carters—for he had three wives. But H. P. Cook, the photographer here, copied the pictures at 'Sabine Hall' years ago, and tells me that Mr. Carter Wellford, the owner of the place, told him that the portrait was that of Betty Landon, 2d wife of Robert Carter. Cook's old negative was marked with the name he gave me, and which he said the owner had given him."—Letter from Dr. W. G. Stanard, Richmond. Mrs. Stanard's book on "Colonial Virginia," recently published in Philadelphia, adheres to the early tradition that she is Mrs. "King" Carter.

From a photograph by Mr. H. P. Cook.

**CARTER, CAPTAIN THOMAS, 1630-1700. Planter.**

The reproduction is from a photograph of the original painting lent by Dr. Joseph Lyon Miller, of Thomas, West Virginia. He writes: "The portrait represents Major Dale's son-in-law or grandson (there is some difference of opinion among the descendants as to which the portrait represents), each of them being Capt. Thomas Carter. . . . The family opinion rather leans to the portrait being that of Capt. Thomas Carter, who was born in England in 1630, and died in Virginia in 1700. . . . The portrait would seem to be too well executed to have been by a native artist, as most likely would have been the case had it been Capt. Thomas Carter, Jr."

The eyes are brown, the wig brown but powdered, the coat dark brown velvet, and the waistcoat, a little of which shows, is green.

**CHAMBERS, CAPTAIN CHARLES, 1660-1743. Judge.**

The painting by Smibert, owned by Russell Sturgis Codman, Esq., of Boston, is reproduced from a photograph taken by Mr. Edward J. Moore for this book. The eyes are dark, the coat a yellow brown velvet, and the table cover dark green.

**CLAIBORNE, COLONEL WILLIAM, 1587(?)—1676. Politician.**

A painting was presented to the Virginia Historical Society by descendants in 1908. From a photograph by Mr. H. P. Cook.

Dr. W. G. Stanard writes, May 31, 1917: "The original portrait of Claiborne was in a miniature with a brother. Dr. Cleborne, once (about fifteen or twenty years ago) a high officer in the Medical Staff of the Navy, had an oil copy enlarged from the miniature. All the portraits having any real claim to accuracy are from photographs of the Cleborne portrait."



In "William Claiborne of Virginia," by John Herbert Claiborne, M.D. (New York, 1917), there is a reproduction of the life-size, full-length portrait in the State Library, Richmond, by Miss Mary R. Gilmer, from "a woodcut of the miniature in London, showing only the head and a little of the shoulders." The clothing and accessories are well conceived. His left hand rests on an open box beside a taper holder; his right hand holds a rolled paper.

Major W. C. C. Claiborne, of New Orleans, has a half-length in armour reproduced from the same woodcut. It is the frontispiece for the above book. The forehead is full, the cheek bones are high, the wrinkles are ironed out, the collar lies flatter than in the portrait here shown. The Claiborne arms are in the upper right corner.

These portraits are all more or less like the woodcut in the *Magazine of American History* for August, 1883, page 90.

**COLEPEPER, THOMAS**, second Baron Colepeper, 1634/5-1688/9. Governor.

The painting owned by the Virginia Historical Society is from an original at Leeds Castle, Kent, England. The reproduction is from a photograph by Mr. H. P. Cook.

He has blue eyes and wears a brown wig.

**CORBIN, HENRY**, 1629-1675/6. Planter.

An original painting is owned by the Tayloe family, of Mount Airy, Warsaw, Richmond County, Virginia. The reproduction is from a photograph lent by Miss Stella Pickett Hardy, of Batesville, Arkansas, author of "Colonial Families of the Southern States."

Miss Estelle Tayloe, of Mount Airy, writes 22 September, 1918: "The portrait here represents a very florid man, with brown eyes and a large white wig. He has on a brown robe with light red collar, and also a white stock."

**DALE, MAJOR EDWARD**, *died* 1695(?). Justice.

The original portrait was burned or lost in the Chicago fire. A copy owned by Dr. Joseph Lyon Miller, of Thomas, West Virginia, shows the major with "brown eyes, black velvet coat, dark red waistcoat, cream colored satin breeches, and a powdered wig."

There is a half-tone in the *William and Mary College Quarterly* for January, 1909, opposite page 147.

**FITZHUGH, COLONEL WILLIAM, 1650/1-1701.** Lawyer and planter.

The original portrait, owned by Mrs. Edward C. Mayo, of Richmond, is said to be in very poor condition.

The reproduction is from a copy made by Gustavus Hesselius, about 1750, and owned by Douglas H. Thomas, Esq., of Baltimore. It is inscribed, "Colonel William Fitzhugh, aged 40[48?], 1698."

"There is another portrait of him in the possession of General Charles L. Fitzhugh, Pittsburgh, Pa."—Dr. W. G. Stanard.

**HERRMAN, AUGUSTINE, 1608(?)—1686.** Planter.

The very old portrait of Herrman with his horse belongs to Mrs. M. A. O. Massey, Chestertown, Maryland, a descendant.

In the portrait with his horse, he wears a reddish coat and white necktie. Blood from the horse is upon one of his hands. After he had settled at Bohemia Manor, he made a journey to New Amsterdam, where he was arrested for debt and imprisoned in the second story of a stone warehouse. Feigning insanity, he asked for the companionship of his horse. When all was quiet, he mounted the horse, backed to the wall of the prison room, used spurs and dashed through the window, fell to the ground, rode for the Hudson, and escaped. To commemorate this adventure, the portrait was painted. When the manor house was burned, this portrait and one of Lady Herrman were saved.

Herrman has black hair, brown eyes, and wears the Austrian riding costume.

The reproduction is from a photogravure in Glenn's "Some Colonial Mansions," Philadelphia, 1898.

A portrait of Herrman appears on the map of Maryland, engraved in 1673 by W. Faithorne. A reproduction is given here.

**HERRMAN, MRS. JANNETJE, 1625/30-1666.** Wife of Augustine Herrman.

The earliest known portrait belongs to Mrs. M. A. O. Massey, of Maple Avenue, Chestertown, Maryland.

Mrs. Massey's daughter, Mrs. P. A. M. Brooks, of Chestertown, writes, October 6, 1918:

"Mrs. Herrman has black hair and eyes, an overdress of green, with a vest and underskirt of a pinkish tinge. These old portraits have on them the date 1788, and are supposed copies of the originals, and have been touched up, so I can't vouch for this coloring being true."

The reproduction is from the half-tone in "Side Lights on Maryland History," by permission of the author, Mrs. Hester Dorsey Richardson.

**HILL, MRS. ELIZABETH (WILLIAMS).** Wife of Colonel Edward Hill.  
From a photograph by Mr. H. P. Cook of the original at "Shirley," in Virginia.

**HOWARD, FRANCIS,** fifth Baron Howard of Effingham, 1643-1695.

The original is in England.

Reproduction of a photograph by Mr. H. P. Cook from the painting in the Virginia State Library, made by W. L. Sheppard in 1877.

**JAQUELIN, EDWARD,** 1668-1730. Planter.

From a photograph of the original painting owned by B. L. Ambler, Esq., of Amherst, Virginia, lent by the owner. Jaquelin has a powdered wig, white shirt and stock, buff gauntlets, and an olive green velvet coat.

"The portraits were cut out of the original frames by a member of the family living in Williamsburg and rolled up, so as to be more easily carried when the English were about to go through that place in the Revolutionary war."—Letter from Mr. Ambler, 16 May, 1917.

**LEE, MRS. ANN,** *living* 1642. Wife of Richard Lee, and later of Edmund Lister.

Nothing is known of the original.

The reproduction is from an illustration in Lee's "Lee of Virginia."

**LEE, COLONEL RICHARD,** 1597-1664(?). Statesman.

From a reproduction lent by Mrs. Robert S. Peabody, of Boston, a descendant. The same portrait is given in Lee's "Lee of Virginia." The history of the original is not known, but in 1714, at his death, Richard Lee mentions in his will "Richard Lee's picture, frame and curtain."

**LUDWELL, PHILIP,** *died* 1704(?). Governor.

The original painting was owned some time ago by Miss Mary P. Lee, of Gloucester Post Office, Virginia. Copies from the original

are owned by P. H. Mayo, Esq., of Richmond, and by his daughter, Mrs. Bennehan Cameron, of Raleigh, both made by the same artist at the same time. The eyes are dark brown, the wig powdered, the clothes a very dark wine colored velvet, with white stock and shirt ruffles.

The reproduction is from a photograph of Mrs. Cameron's copy, taken by Mr. H. P. Cook in June, 1918. See also a half-tone portrait in Lyon G. Tyler's "The Cradle of the Republic," 1906, page 159, differing somewhat from the one here given.

LUNSFORD, SIR THOMAS, 1610(?)—1653. Colonist.

The engraving in Samuel Butler's "Hudibras," Volume 2, London, 1859, is from "a unique print in the British Museum." It is a detail from a full-length engraving by J. W. Cook, which may be seen in Eliot Warburton's "Memoirs of Prince Rupert" (1849). A church appears on the left of Lunsford, a burning village on the right, and small figures in the background. This is said to be copied from a unique print in the Sutherland Collection at the Bodleian Library. It is inscribed, "Colonel Lunsford."

In Francis Godolphin Waldron's "Biographical Mirrour" (1795) there is a portrait of "Col. Lunsford," drawn by Samuel Harding and engraved by William Nelson Gardiner. It is a front view in an oval, and is reproduced here. His head is noticeably flat, the hair appears to be his own, the expression is frank and agreeable, and he wears a cuirass. This is said (*Gentleman's Magazine*) to be from a full-length portrait of Sir Thomas, then (1836) at Audley End, where were also portraits of the Nevilles; and as Lady Lunsford's mother, Lady Neville, was in 1653 appointed guardian of Sir Thomas's daughters, Elizabeth, Philippa, and Mary, the Lunsford portrait there would seem clearly to represent Sir Thomas. At Billingbear, a picture of the second Lady Lunsford could also be seen at that time.

"Cook tells me he has sent you a photograph of a miniature of Sir Thomas. This was a few years ago, and probably is now, owned by his descendant of the Lomax family at Warrenton, Virginia."—Letter from Dr. W. G. Stanard. It is reproduced in the "Genealogy of the Virginia Family of Lomax," page 59.

The reproduction here given shows the top of the head more arching than in the Audley End portrait, and with more beard on the chin. He is evidently younger.

**MOSELEY, ARTHUR**, *born before 1638*. Colonist.

The original painting is said to be owned by a lady named Morgan, in Washington. The hair is dark brown, the eyes are brown, the satin coat drab.

The reproduction is from an excellent photograph lent by G. Andrews Moriarty, Esq., of Boston.

**MOSELEY, MRS. SUSANNA**, *died 1656*. Wife of William Moseley.

The original painting is said to be disintegrating in a cellar in Norfolk, Virginia. Mrs. Stanard, in her "Colonial Virginia," cautiously calls this "A lady of the Moseley family," and Mrs. Philip A. Bruce speaks of the costume as late Elizabeth or early James I.

The reproduction is from a photograph by Mr. H. P. Cook.

**MOSELEY, WILLIAM**, *died 1655*. Merchant.

All the Moseley portraits were formerly owned by Burwell B. Moseley, Esq., of Norfolk, Virginia.

"The pictures appear to have been painted in Holland previous to the arrival of the family in Virginia, whither they came, as did so many Cavaliers, after the murder of King Charles. I have in my possession photographs of all four portraits. The portrait of William, Jr., is now owned by Mrs. Philip Alexander Bruce, of Virginia, a descendant of this William. The present location of the portraits of William and Susanna I cannot tell you. The unique collection of family pictures descended to Miss Mary Eliza Moseley, of Norfolk, the last of the elder line. She, like many Virginia gentlefolk, was left impoverished by the war, and the pictures were sold at the Philadelphia Centennial to a Mrs. Bloomfield Moore, who belonged to the Moseley family, of Newburyport, and who imagined that she descended from the Virginia family, but in reality she had no connection with them, and descended from a New England family of that name. When Mrs. Moore found that she had no relationship with the family, she lost interest, and the picture of Arthur was sold to a descendant in Washington, a Mrs. Morgan."—Letter from G. Andrews Moriarty, Esq., 1917.

The picture here given is from a photograph by Mr. H. P. Cook.

**MOSELEY, WILLIAM, JR.**, *died 1671*. Justice.

The original painting is owned by Mrs. Philip Alexander Bruce, of Virginia. Hair light brown, eyes brown, and satin coat of drab.

Reproduced from a photograph lent by G. Andrews Moriarty, Esq., of Boston.

PAGE, COLONEL JOHN, 1627-1691/2. Merchant.

The original painting of 1660 is at William and Mary College, Virginia. It is said to be the work of Sir Peter Lely. The hair is dark and the eyes are brown. The clothing is indistinct.

The reproduction is from a photograph by Mr. H. P. Cook, of Richmond.

PERCY, GEORGE, 1580-1632. Poet.

"Copied for the Virginia Historical Society, about 1857, from the original at Sion House, the then town house of the Duke of Northumberland, in London."—Dr. W. G. Stanard. Reproduced here from a photograph by Mr. H. P. Cook.

RANDOLPH, COLONEL WILLIAM, 1651(?)—1711. Planter.

The original painting is owned by Mrs. Edward C. Mayo, of Richmond. It is in very poor condition. The reproduction is from a copy painted by Louis P. Dieterich and owned by Douglas H. Thomas, Esq., of Baltimore. The hair is brown, touched with light, the eyes are dark blue, and the coat is brown.

SANDYS, GEORGE, 1577/8-1644. Writer.

The reproduction is from the fine engraving of the original painting at Ombersley, to be seen in T. Nash's "Collections for the History of Worcestershire," Volume 2, 1782. It is by George Powle, from the painting by Cornelius Janssen. W. Raddon's engraving of G. Clint's drawing is described in Alexander Brown's "Genesis of America." It is clearly from the same original, and appeared, in 1824, in "Effigies Poeticæ."

SMITH, CAPTAIN JOHN, 1579/80-1631. Soldier of fortune.

Smith's "Description of New-England," printed by Humfrey Lownes for Robert Clerke, at London, in 1616, has a map bearing a portrait of Captain Smith in the upper left-hand corner, engraved by Simon van de Passe in 1616. It is reproduced here from the copy in the Prince Library at the Boston Public Library.

Changes were made in the map from time to time, but the portrait remained nearly or quite untouched until the fifth state, when Smith's right ear disappears behind his growing hair, his moustache

protrudes beyond his hairy left cheek, the shadows on his face and also over his right breast become crosshatched. In the seventh state the expression loses its serenity and becomes aggressive, and the doublet is changed to look like *moiré* or figured silk. These states of the plate are discussed in Winsor's "Memorial History of Boston," Volume 1, page 52.

**WEST, THOMAS**, third Baron De la Warr, 1577-1618. Governor.

"An oil painting owned by the Society for the Preservation of Virginia Antiquities, and now at the Virginia State Library, is from an original in England."—Dr. W. G. Stanard, Richmond. This copy was made by William L. Sheppard in July, 1877.

A photogravure from the above was kindly lent by the Houghton Mifflin Company.

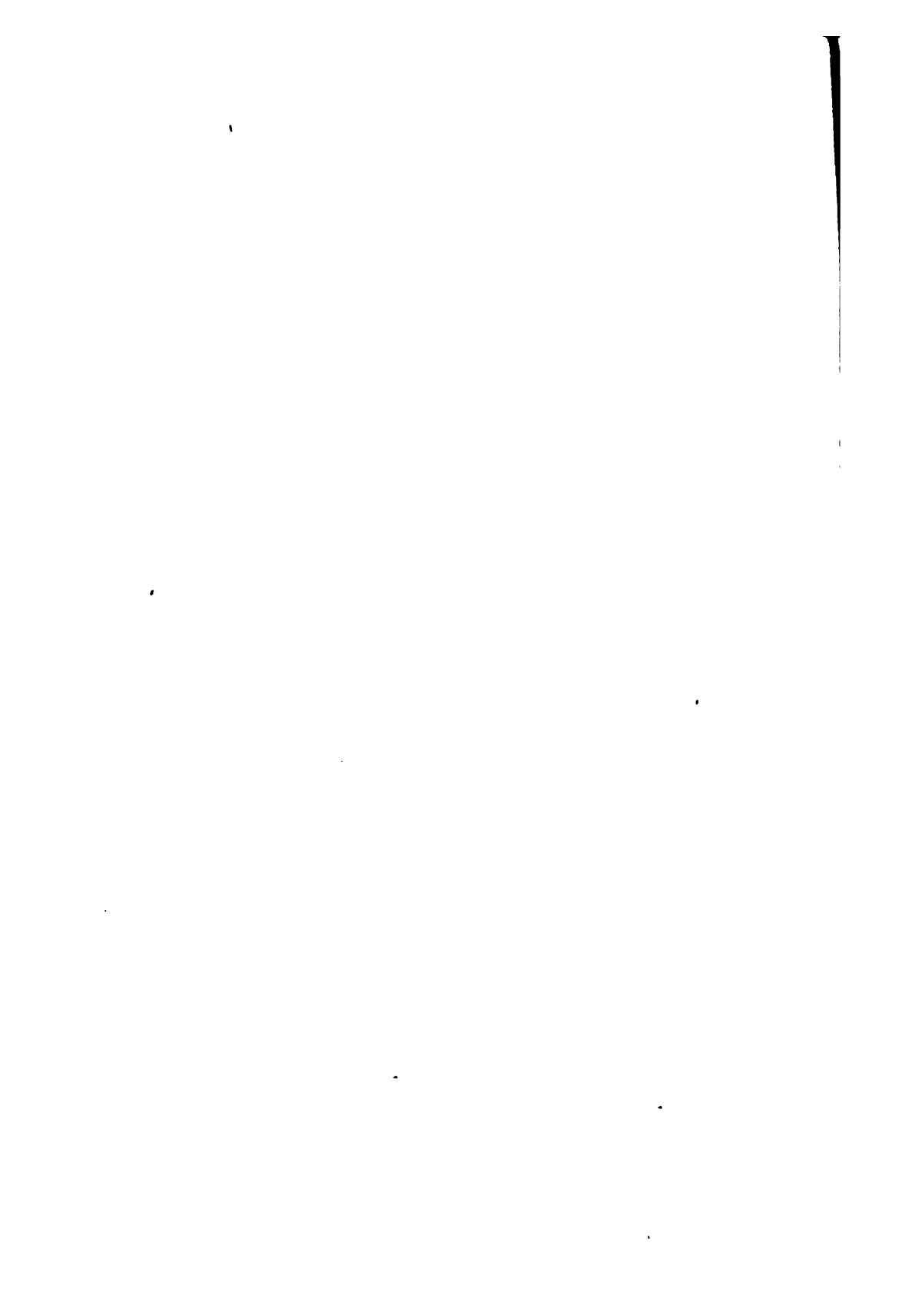
H. B. Hall & Sons engraved a portrait of Lord De la Warr from a photograph of the original painting by Nicholas Hilliard, at the seat of Earl De la Warr, Buckhurst, County Sussex. It appeared in the *Magazine of American History* for January, 1883. The face is very benevolent, but rather modern in expression. The neck-cloth is knotted under the short beard and the ends are concealed by a robe.

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Vertical line on the right side of the page.



**NEW YORK, NEW JERSEY  
PENNSYLVANIA, DELAWARE**



[BANTA], EPKE JACOBS, *born 1619*. Miller.

The original painting is owned by Mrs. Idabelle Sparks Kress, of 60 East 179th Street, New York, to whom it was given about twenty years ago by Theodore M. Banta, Esq., of Brooklyn, author of the *Banta Genealogy*. Mrs. Kress writes that about 1898 Mr. Banta "found this old painting (for he was ever and always delving and digging for dates and records) in the attic of an old homestead in New Jersey—I forget whether it was Hackensack or Schraalenburg—stuck away many years ago and covered with dust and cobwebs. It has always been in the family and handed down, but not an object to be honored and put on view. The kin who owned it were very glad to let Mr. Banta have it. He had it cleaned up, but otherwise not touched or repaired." He vouched for its authenticity, but it was discovered too late to be reproduced in the family history. In the corner panels are the words: "Ætatis Suxæ 31 Anno 1650." The photograph shows that the picture was painted on three strips of wood glued together. The eyes are dark, complexion florid, hair and beard reddish brown, and coat black velvet.

The reproduction is from a photograph by Mr. Peter A. Juley, of New York. Much information was received from Mrs. Charles Francis Roe, of Highland Falls, New York, the granddaughter of Pieter Matheus Bogert and Tryntie Banta.

BJÖRCK, REV. ERIC TOBIAS, *died 1740*.

The original painting is in Sweden.

The reproduction is from a photograph lent by Dr. Julius F. Sachse, of Philadelphia.

BOGARDUS, REV. EVERARDUS, 1607–1647.

The original is known to have been painted on glass.

The reproduction is from a drawing in the "Year-Book of the Collegiate Church of New York" for 1911, where the history and authenticity of the portrait are discussed on page 418.

"There was on exhibition at the Fair of the Sanitary Commission, in 1863, a portrait of the Rev. Everardus Bogardus, painted on glass. It belonged to Mr. Christopher Tappen, one of his descendants then living in Brooklyn. Mr. Harlow Fenn, also a descendant, who resided in Troy in 1855, and subsequently on Staten Island, saw it, and obtained permission to have some copies made of it. One of these photographs, taken by Mr. Abraham

Bogardus, of New York City, became the property of Mr. Abraham Bogardus, of Rossville, Staten Island. His son, Charles Bogardus, owned it in 1885, and kindly allowed it to be copied for the use of the Collegiate Church of New York."

CARPENTER, SAMUEL, 1649-1714. Treasurer.

The original painting (25 x 21 inches) is owned by Benjamin A. Carpenter, Esq., of Salem, New Jersey. Our reproduction is from a photograph by Mr. Warren T. Sparks, taken for this book by Mr. Carpenter's permission.

The eyes in the portrait are brown.

A copy is owned by the Historical Society of Pennsylvania; another by Frederick S. Moseley, Esq., of Boston.

An engraved copy may be seen in the Carpenter Genealogy.

COOTE, RICHARD, Earl of Bellomont, 1636-1701. Governor.

The following inscription is engraved on a 7 x 5 inch colored print in the Room of the Librarian, William C. Lane, Esq., at the Widener Library, Cambridge: "His Excellencie Richard Coote, Earle of Bellomont, & Lord Coote Colooney, in the Kingdome of Ireland, Gournour of New England, New York, New Hampsheir, and vice admirall of those Seas."

This is a three-quarter standing view of the Earl of Bellomont, dressed in heavy armour, with a wide red sash about the waist, a lace kerchief of a bluish tinge at the throat, and frills of the same at the wrists. The hair falls round the shoulders in heavy curls, and the head is uncovered. In the background is a dark brown wall with a heavy drapery of a somewhat lighter shade. An open window at the right of the picture gives a view of two green trees.

On the back of the picture frame is written on the wood, in ink, "A very rare and valuable print."

A card, in the back of the frame, states that the print was "Soaked off from the old board (on which it had wrinkled) and remounted by Mr. Baldwin Coolidge, in November, 1904. Photographed by him at the same time."

The reproduction of the portrait in later life is from a heliotype in Frederic de Peyster's "Life and Administration of Bellomont," New York, 1879. Mr. De Peyster obtained the portrait from a dealer. In Wilson's "Memorial History of the City of New York," Volume 2 (1892), pages 2 and 21, portraits of Bellomont in early life and when older are reproduced. Of the one when older the editor

says: "This later portrait of Lord Bellomont has appeared in several recent works, but there is some doubt of its authenticity. It certainly has no resemblance to the earlier and genuine picture on another page."

**DE VRIES, DAVID PIETERSZ, born 1593.** Traveler.

His portrait by Cornelius Visscher was engraved in 1653, at the age of sixty, and reengraved in 1853, by A. H. Ritchie, for Murphy's translation of the "Voyages."

The following lines appear beneath the portrait:

"An Artist thus our David paints, before whose day  
America abashed & Asia weak did stay;  
Then first the Orange flag their shores did overtake,  
Nor Turk nor savage Moor did e'er his Courage break,  
Much less him overcome. Soubiese saw his arm,  
For God and Gods folk raised midst wars alarm.  
Now does he in the lap of Hoorn at length repair,  
From fire & flame preserved, of Arms to have the care."

**DU BOIS, REV. GUALTERUS, 1666-1751.**

The reproduction is from an illustration in the "Year-Book of the Collegiate Church of New York" for 1882. The original is owned by the Church, and there are no portraits known of seven of his eight predecessors. Bogardus, the second minister, is represented in this book.

**FREEMAN, REV. BERNARDUS, 1660-1743.**

The reproduction is from a photograph by Mr. Peter A. Juley of the frontispiece to Freeman's "De spiegel des Zelfs-Kennis," a copy of which is owned by the New York Historical Society.

**HAMILTON, ANDREW, 1676(?) - 1741.** Lawyer.

The original painting in the Historical Society of Pennsylvania is reproduced here from a photograph by Mr. C. S. Bradford. The eyes are gray, the wig powdered, and the clothing brown.

There is a copy of this painting in Independence Hall, Philadelphia, but it lacks something of the animation of the original.

**HEATHCOTE, COLONEL CALEB, 1665-1720/1.** Mayor and councilor.

The original painting (31½ x 26¼ inches) was formerly owned by Rt. Rev. W. H. De Lancey, Bishop of Western New York. It

was purchased by the New York Historical Society in 1913. The painting was photographed by permission of Robert H. Kelby, Esq., for this book, in June, 1918, by Mr. A. E. Sproul.

The eyes in the painting are black, the wig is light brown, and the coat is a bluish green.

There is an engraving by V. Balch in Robert Bolton's "History of the Protestant Episcopal Church in the County of Westchester, New York," 1855. This is a more accurate engraving than that by J. Rogers, used in Valentine's "Manual of New York for 1864."

#### **KEITH, REV. GEORGE, 1638-1716.**

The original painting hangs in the Library of the Society for the Propagation of the Gospel in Foreign Parts, 15 Tufton Street, Westminster, London. It is reproduced by special permission of the Rev. Canon Robinson, D.D., editorial secretary, from a photograph by Mr. Donald Macbeth, in April, 1918, obtained through Norman Penney, Esq., of the Friends' Reference Library at Devonshire House, Bishopsgate. The same portrait, apparently, appears in Bishop Perry's "History of the American Episcopal Church," Boston, 1885, Volume 1, page 209.

This portrait is a puzzle of great interest. It represents Keith (if we may assume so much) at about the age of thirty-eight, or at the time of his marriage, and his visit to the Continent. This would make the date near 1676. But at this time men wore their own hair long enough to touch the shoulders or, if they were at Court, they wore long wigs. Moreover, Keith did not become a churchman until 1700, and therefore—if we may judge by the Honthorst portrait of George Fox—he did not wear bands in 1676. Also, the lapel in the form shown here did not come into use until 1800 or later. The costume of the portrait, then, is of a period a century too late for Keith. A close study of the photograph of the painting shows that a painter of but moderate ability has altered the entire picture, except the eyes, the mouth, the center of the coat, and the hand. Judging by the lapel, this was done about 1830.

First, the artist added bands to conform the dress to Keith's later religious professions. The white paint is thick and bright. It was then thought necessary to whiten the paper beneath the hand, in order to make the bands less conspicuously an alteration. Then the face appeared too dull, and our artist gave it a chalky complexion,

obliterating the lines. He had not the courage to touch the eyes and mouth, which are therefore still subdued in tone. But he did cut off the long hair on both sides of the face. This was done somewhat clumsily, as appears around the ear. The outline of Keith's own long locks against the background is still easily traceable when the photograph is held in strong sunlight. The lapel has been painted over the Quaker coat, and more than one crease or shadow from a tightly drawn button still shows to the right of the more conspicuous "appliqué" lapel. Of the hair I have not dared to speak. It probably was parted in the middle, but may have been as we now see it. In removing the long locks, the artist obliterated almost every trace of a chair which is dimly outlined at the right. We have left, however, three vital evidences of the real Keith—the eyes, the mouth, and the hand. It is not difficult, then, to reconstruct the Quaker preacher, whose portrait for a century must have embarrassed his admirers in the Church of England until the above-described changes were made.

Mr. Penney, in a letter to Professor Allen C. Thomas, of Haverford College, says:

"Some weeks ago I went to the S. P. G. and saw the portrait. I could not learn from any one there how long it had been on the premises, or from where it had come, nor is anything known of the artist. There is no name attached to it, but I saw one of the oldest employees, and he assured me that it was always supposed to be the portrait of George Keith; and its only interest to the S. P. G. would be, of course, that it represented Keith. It hangs in a small frame at the side of the much larger portrait of Dr. Thomas Bray. I also saw an engraving of the portrait, with the name George Keith printed under it, but the date of this engraving I have not yet been able to ascertain. All portraits of Keith which I have seen bear close resemblance to the painting in Tufton Street."

Professor Thomas believes that all portraits of seventeenth century Quakers, except possibly that of William Sewel, should be viewed with extreme caution.

**KELPIUS, JOHANNES, 1673-1708. Mystic.**

An original painting by Dr. Christopher Witt is owned by the Historical Society of Pennsylvania. It is believed to be one of the earliest extant portraits in oil painted in America, and is attached to a manuscript volume of writings by Kelpius.

A reproduction from a photograph lent by Dr. Julius F. Sachse, of Philadelphia, is from the Sachse Ephrata Collection.

**KÖSTER, HENRICH BERNHARD, 1662-1749. Preacher.**

"The original of this painting on a panel was received in Hanover during one of my trips to Germany, and was given to me as a portrait of the pioneer; further than that, I have no proof of its authenticity. There is, however, no doubt about the age of the old panel, and I have no doubt that it is the original which was painted in Germany after his return to Hanover, where he died."—Letter from Dr. Julius F. Sachse, February 23, 1918.

**LIVINGSTON, COLONEL ROBERT, 1654-1728. Politician.**

The original painting was owned in 1902 by Mrs. Daniel Manning, of Albany, New York.

The reproduction is from a photogravure lent by the Houghton Mifflin Company, of Boston.

**LOGAN, JAMES, 1674-1751. Statesman.**

The original painting, 26 inches wide by 32 inches high, is owned by Albanus C. Logan, Esq., of Germantown. The name of the artist is not known.

The reproduction is from a photograph by Mr. C. S. Bradford. There is an etching by H. B. Hall, Morrisania, 1872.

Copies of the painting are owned by the Historical Society of Pennsylvania, and the Library Company of Philadelphia.

**NORRIS, ISAAC, 1671-1735. Mayor and merchant.**

The original is owned by A. Sydney Logan, Esq., of Philadelphia.

"The eyes are dark brown; hair *very dark* brown; coat a medium snuff color, that is, a brown pretty close to the color of an *old* calf-skin bookbinding.

"I regret to say that while my two portraits are now practically the originals, the true originals are no longer in existence.

"Some seventy or eighty years ago, both portraits were irreparably damaged by a coat of bad varnish. They began to turn black and to fade rapidly. After vain efforts by the best picture men of that day to save the two originals, my father had remarkably fine copies made by the best artist then available. I do not know who made these two paintings direct from the fast-fading originals, which my father told me, I think, were by Sir Godfrey Kneller."—Letter from A. Sydney Logan, Esq., 15 September, 1917.



**NORRIS, MRS. MARY (LLOYD), 1674-1748.** Wife of Isaac Norris.

The original is owned by A. Sydney Logan, Esq., of Philadelphia. "I made the negatives myself. . . . The colors consist of very dark greens, reds, and browns. I unexpectedly found the green the most non-photographic of the lot. Even with orthochromatic plates, this green of Mary Logan's bodice proved rather stubborn."—Letter from A. Sydney Logan, Esq., 11 January, 1918.

Mr. Logan writes: "The eyes are brown; hair dark brown, but with less extreme depth than that of her husband; head-dress a rich gray, evidently semi-transparent; bodice dark green, trimmed at the corsage and cuffs with red velvet."

**PENN, HANNAH, 1664-1726.** Wife of William Penn.

The Historical Society of Pennsylvania owns a portrait of Hannah Penn, in blue dress, with white coif, seated in a high-backed chair. It is 17 x 14½ inches, and the artist is unknown. This portrait formerly belonged to J. Meyrick Head, Esq., deceased, late of Pennsylvania Castle, Portland, England, and was purchased by the Society at Christie's auction sale, July 10, 1916.

The portrait in Independence Hall, made by Henry J. Wright, is from the alleged original by Francis Place, now in the possession of the widow of Sir Henry Spencer Moreton Havelock-Allan, Bart., Blackwell Hall, Darlington, England. It forms the Frontispiece in Volume I of this work, and is from a photograph by Mr. Frank Cousins.

**PENN, WILLIAM, 1644-1718.** Proprietor.

The original portrait in armour, owned by the Historical Society of Pennsylvania, was given, in 1833, by Granville Penn, Esq., as "a portrait of his grandfather." It had been for a long time at Stoke Poges, and is inscribed at the left of the head

ÆTIS, 22

1666

OCTOBER 14

At the right:

PAX QUÆRITUR

BELLO

The eyes are brown, the hair dark brown, and the armour black. The photograph is by Mr. C. S. Bradford, of Philadelphia. A second portrait in armour is owned by Colonel William Dugald Stuart, a third by Captain Percy Penn-Gaskell. There is also a small ivory medallion portrait of Penn carved from memory by Sylvanus Bevan.

PRINTZ, JOHAN, 1592-1663. Governor.

The original painting, owned by the Swedish Historical Society, Philadelphia, was photographed for this book by Mr. C. S. Bradford, of Philadelphia, by permission of Gregory B. Keen, Esq., vice-president of the Society. The hair is brown, the eyes are blue, the waistcoat, cravat, and cuffs are white, and the coat is black.

STRENDAM, JACOB, 1616-1672 (?). Poet.

Below the portrait by Kooman, which is a part of the poet's book, published in 1649, are these lines:

"Behold the contour, countenance, and outward guise,  
Of STRENDAM: here portrayed by Kooman's skilful hand.  
His mental gifts, perused in his sweet melodies,  
Provide God's Church, a harp which does the ear enchant,  
With David's heavenly song. His art who'll fully prize?  
The hymning of the Lord, above all praise does rise."

STEENWYCK, CORNELIUS, *died* 1684. Mayor and banker.

The original painting (24½ x 13½ inches) by Jan van Goosen was painted, it is supposed, at Haarlem, Holland, about 1668, when Steenwyck visited his sister, the wife of the artist. It came into the possession of the New York Historical Society in 1882. A photogravure was lent by the Houghton Mifflin Company. The wig and eyes are dark brown; the coat is black, slashed with white linen.

STRIJCKER, JACOB, *died* 1687. Trader and limner.

The original painting on wood by himself is owned by Mrs. Elsworth L. Striker, of New York. Hopper Striker Mott, Esq., writes 11 July, 1918: "It is well preserved, and although the wooden panel on which it is painted has split through the center from top to bottom, no great damage has been occasioned thereby. The eyes and hair are undoubtedly brown. It is, of course, difficult to note the texture of the coat. Tradition in the family asserts that it was *black* velvet—the magistrate's prerogative, in New Netherland."

This picture is from a photogravure in the *New York Genealogical and Biographical Record* for January, 1907, reproduced here by courtesy of the Society.

**STUYVESANT, PETER, 1592-1682. Governor.**

The reproduction is from the original painting (22½ x 17¾ inches), given in 1909 by Robert Van Rensselaer Stuyvesant, Esq., of Newport, Rhode Island, to the New York Historical Society. The wig and eyes are dark brown; the sash was originally orange, it is supposed.

In 1663 the burgomasters of New Amsterdam ordered Elizabeth, the wife of Henri (or "Sieur Herry") Cousturier, to purchase her burgher-right because she was selling at retail; but she replied that the burgher-right had been given by Stuyvesant to her husband, who had "painted the portrait of his Honour and drawn pictures of his sons." ("Iconography of Manhattan Island," 1915, page 95; called to my attention by Dr. Fiske Kimball, of Ann Arbor.) Cousturier (usually spelled Coustric) was in 1670 a deacon of the Reformed Christian Church of which Stuyvesant was at the same time an elder. The Rev. Henricus Selyns had just died, leaving a portrait behind him, now lost. Perhaps both sat to Cousturier for their portraits. Strijcker has already been mentioned (page 630) as a reputed artist at this time, but his church affiliations are not so well known.

Evert Duyckinck lived next door to a house owned by Cousturier, and may have been an artist, since Evert and Gerrett were in 1699 limners, and Gerardus in 1745 was a painter on glass. A century earlier Dominie Bogardus had his portrait done in old New Amsterdam on glass—perhaps by an earlier Duyckinck. These are slight but very real evidences of portraiture in early New York.

**VARLETH, MRS. ANNA (STUYVESANT BAYARD), died 1683(?).**

The original painting was owned some years ago by Mrs. M. A. O. Massey.

The reproduction here shown is part of an engraving which appears in the *New York Genealogical and Biographical Record* for January, 1892.

**VEDDER, SIMON VOLCKERTSE, 1624-1696. Merchant.**

"I saw at Mr. A. Vedder Brower's mother's house in Utica, several years ago, a portrait which she said was that of Simon Volkertse Veeder, and that it was authentic. Later her son had a photograph made which he sent me, and I had it colored as near the directions of the original portrait as I could. Mrs. Brower is now

dead."—Letter from Mrs. Levi Holbrook, New York, February 22, 1918.

One end of Veeder's wig is visible and the other end is thrown over his shoulder. King James II, who died in 1701, and King William III, who died in 1702, both exhibit this custom in their portraits.

The hair is brown, the coat medium blue, the buttons gold, the stock and wrist ruffle white.

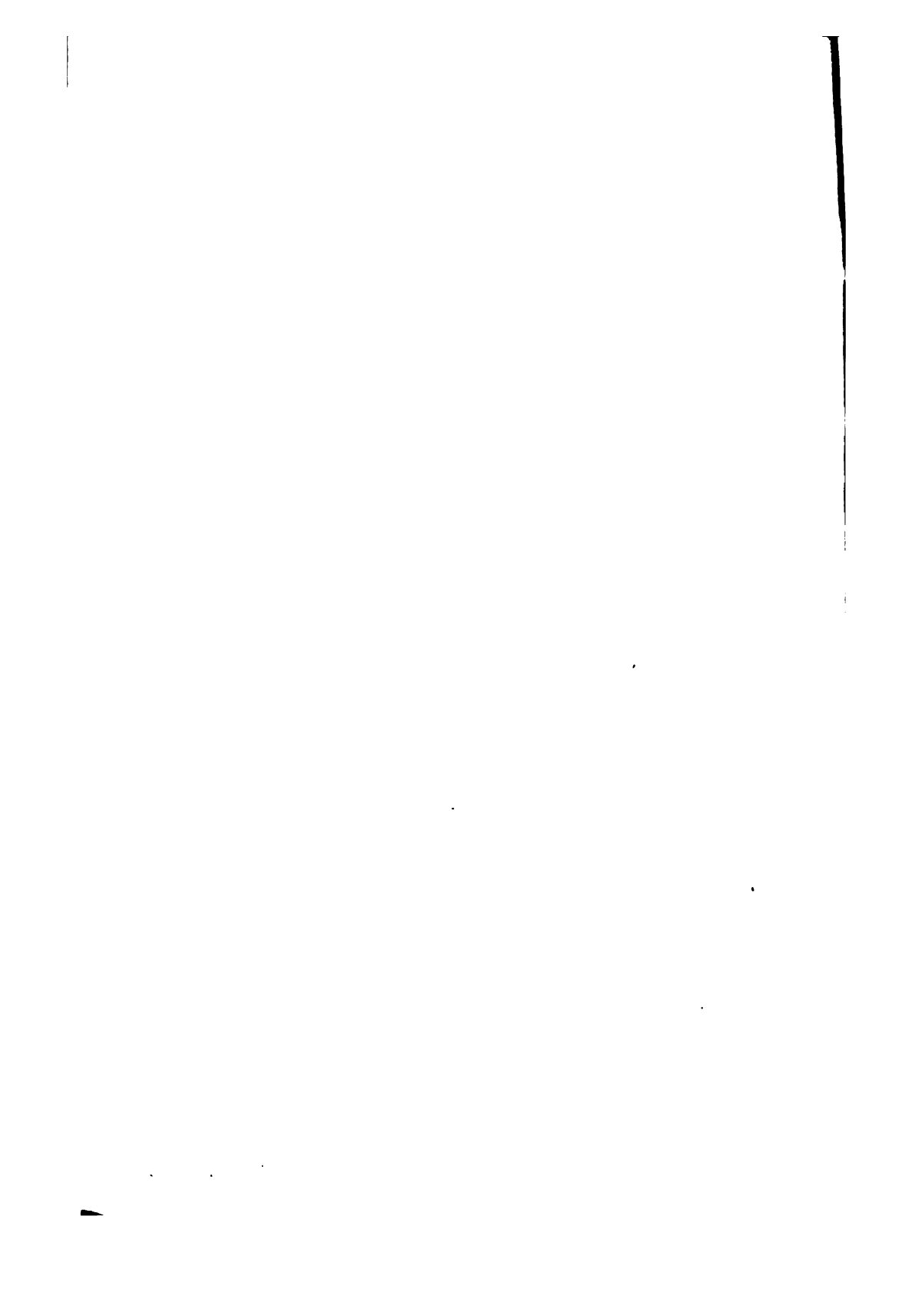
The portraits of Veeder (died 1696) and Berkeley (died 1677) are reproduced here as though beyond question. The coat in each case is a little disquieting, like that of Dale or Carter, but tradition strongly supports the portraits. From old prints and portraits, we find in use as early as 1650 a man's short coat with big buttons and buttonholes, but without pockets, and with a slashed skirt. By 1674, when Kneller began to paint in London, the coat had been extended to the knees, and a slit pocket with or without narrow flap was in use (Sandford's "Funeral of the Duke of Albemarle"). By 1689 the Kneller type of cuff and pocket flap, usually with perpendicular buttonholes or braid, was coming into vogue, perhaps on a hunting costume ("St. James's Park and Palace"), and was in common use in 1710 ("Coffee House Babble"), when Berkeley's form of cuff and pocket are noticeable.

The portrait of Lady Berkeley (dead in 1700) resembles Jonathan Richardson's Mrs. Oldfield holding a book, done about 1710. If it could be proved that an artist had repainted the Berkeley portraits from earlier pictures, all doubt of authenticity would vanish.

**VETCH, COLONEL SAMUEL, 1668–1722. Governor.**

The original painting by Sir Peter Lely, owned by Mrs. James Bayard Speyers, of New York, was photographed for this book, with her permission, by Mr. Peter A. Juley.

## NEW ENGLAND



**AMORY, THOMAS, 1682-1728. Merchant.**

A portrait is owned by Ingersoll Amory, Esq., of Boston. Original lost.

He has brown eyes, and reddish brown hair nearly hidden by a gray wig. The neckcloth is white and the coat blue.

This reproduction is from the photogravure by Cowdy & Loud in "The Descendants of Hugh Amory, 1605-1805"; used by permission.

**ANDROS, SIR EDMUND, 1637-1713/4. Governor.**

This reproduction was made from the picture engraved by H. W. Smith for the Prince Society, in 1868, from a photograph of "the original picture in the possession of Amias Charles Andros, Esq., of London."

"Our portrait of Sir Edmund Andros was painted by Charles Noel Flagg, of Hartford, from a colored photograph of a miniature in possession of his collateral descendants in London, and an engraved prefix to the Andros Tracts of the Prince Society."—Letter from George S. Godard, Esq., Connecticut State Librarian.

There is a portrait at the Rhode Island State Library.

**BAILEY, REV. JOHN, 1643/4-1697.**

The reproduction is from a photograph (taken for this book) from the original painting, owned by the Massachusetts Historical Society, of Boston. The wig is gray, the eyes are brown, and the gown is black.

**BOWDOIN, JAMES, 1676-1747. Governor.**

From the painting by Joseph Badger, in 1746 or 1747, owned by Bowdoin College; bequeathed, in 1826, by the widow of James Bowdoin (1752-1811). A fine photogravure appears in Updike's "History of the Episcopal Church in Narragansett," Boston, 1907, Volume 1. Wig white, eyes brown, coat greenish brown velvet, breeches darker brown velvet, stockings very dark, tablecloth dark blue, upholstery dull peacock blue.

For a detailed description see "Joseph Badger and His Work," by Lawrence Park, Esq., in the Massachusetts Historical Society Proceedings, December, 1917, page 164. Also in pamphlet form.

**BRADSTREET, SIMON, 1603-1697. Governor.**

Mr. Bentley wrote in his "Diary," 1 June, 1804: "I waited on Mr. Bradstreet of Charlestown to be informed whether the portrait

of Gov. Bradstreet the portrait of the Council Chamber in the State House, Boston was of the real Governour. He . . . supplied some facts which tended to remove my doubts. The portrait is a more modern dress than 1697 when Gov. Bradstreet died at 94 years of age. The likeness must have been taken in youth & when he was very corpulent. That some descendant might have been substituted I might believe . . . As no person of eminence in the name was in civil life, the picture is ascertained, but I should be glad to get its history as it has many marks of a copy in modern times." The above statement is disquieting, but I have not felt justified in removing the picture to the doubtful list.

The original painting is in the Massachusetts Senate Chamber. The reproduction is from a photograph by Mr. Frank Cousins, from the excellent copy owned by the Essex Institute, Salem, Massachusetts. There is a copy by Joseph De Camp in the Salem City Hall.

**BYFIELD, NATHANIEL, 1653-1733. Judge.**

"The original painting was owned, in 1880, by the Honorable Francis Brinley, of Newport, a descendant. At Mrs. Brinley's death the picture was bought by George Tucker Bispham, Esq., of Philadelphia."—Letter from Edward Brinley Adams, Esq., of Cambridge, Massachusetts. Mrs. Bispham now owns it.

A copy by Miss Jane Stuart, exhibited in 1880 at Bristol, Rhode Island, is now at "Byfield Hall" in the Byfield School, Bristol. Our reproduction is from Miss Stuart's copy.

Another copy is said to be at Byfield, Massachusetts, in the Town Hall.

**CLARK, JOHN, M.D., 1598(?)—1664. Physician in Newbury and Boston.**

From the original painting now in the Boston Medical Library. The descent from the subject to the last family owner is: Dr. John, the sitter (died 1664); Dr. John (died 1690); Dr. John (died 1728); Dr. John (died 1768); Mrs. Elizabeth Howard, wife of the Rev. Simeon Howard (died 1777); Dr. John Clark Howard (died 1810); Dr. John Clark Howard, the donor (died 1844). The eyes are probably brown.

The canvas is inscribed "Ætatis Sux̄ 66, Ann. Suo."

See also the "Massachusetts Historical Society Collections,"



Third Series, Volume VII, page 287 (an error); "Proceedings," October, 1833, page 480; July, 1844, page 287; February, 1860, page 430; September, 1867, page 47.

**COLMAN, JOHN, 1670/1-1751. Merchant.**

The original painting by Smibert is owned by Mrs. Clayton C. Hall, of Baltimore, who permits reproduction from the photogravure in the "Publications of the Colonial Society of Massachusetts." The wig is gray, the complexion florid, the eyes are steel gray, and the coat is drab.

**CURWIN, GEORGE, 1610-1684/5. Merchant.**

The original painting is owned by the Essex Institute, Salem. The reproduction is from a photograph by Mr. Baldwin Coolidge, of Boston.

The eyes are brown, the coat is black, the lace dull white, and the lace trimming dull gold.

The head and lace stock are on a small canvas, which has been set into the larger canvas. Bentley, in his "Diary," explains this under date of 30 November, 1819:

"Delivered up the Curwin picture to G. A. Ward for a mean painting of Gov. Burnet of 1729. The exchange was agreed on, but the person was mean enough to try to make a fraud out of it. This picture of Curwin was a three quarter length & much defaced. I cut out the part representing the head & employed Corné to supply the part injured, but he did it in a very clumsy manner. At length H[annah] C[rowninshield] undertook it & with the [gold embroidered?] band before her with success."

**DAVENPORT, REV. JOHN, 1597-1670.**

The original painting, on a panel inscribed "J.D. obiit 1670," now hangs in the Yale University Dining Hall, and is reproduced in the "Publications of the Colonial Society of Massachusetts" for December, 1904. Hair covering Davenport's right ear is not now visible beyond the line of his cheek. Mr. George Henry Langzettel, instructor in drawing at Yale, very kindly inspected the painting at my request. Nor does the hair appear in the picture in Kingsley's "Yale College" (1879). Hair beyond the cheek shows in reproductions in Drake's "History of Boston" (1856), Winsor's "Narrative and Critical History of America" (Volume 3), and elsewhere. The hair over his left ear is gray; his cap is black.

DAVIE, MRS. MARY, 1635-1752. Wife of George Davie.

This rather crude little canvas was presented to the Massachusetts Historical Society by the Rev. William Bentley, who wrote in his "Diary," 29 September, 1798: "I was favoured from Madam Skinner of Marblehead with a likeness of *Mary Davie*, which had this paper accompanying it. The effigie of Mrs. Mary Davie aged 117. . . . By a notice on the canvas 1962, probably 1662, that might be the year of her arrival, for the settlement on the Kennebec at Wiscasset Point was in 1663, under one George Davie, whose children write Davie." I do not now find the date mentioned above. The inscription in ink on a paper pasted on the back of the frame gives her age as 117, mentions the number of her descendants, also her activities in old age, and says, "She was drove of from the Eastward 40 years a[go]."

The painting is possibly by Smibert, perhaps by his son. "Time has touched the colors with a clay-like dingy tinge; from her great age, the face is wrinkled and rugged; the features are strongly delineated, the eyes blue and smiling, the lips full and rosy, and forehead honest and open; and a white plain cap surrounds the head, face, and chin, which gives a death-like look to the picture, as though it had been taken from some living being who had already entered the valley of the shadow of death; yet the expression is benevolent; but, if the original was ever handsome, this is a sad memorial of withered beauty."—Jackson's "Newton," page 267.

DOWNING, SIR GEORGE, Baronet, 1624-1684. Statesman.

From the original painting owned by the heirs of the late Robert Winthrop, Esq., of New York. The picture has never before been reproduced, and is here given through the kindness of Frederic Winthrop, Esq., of Boston. It was photographed by Mr. Peter A. Juley, in 1918. Eyes, etc., are all in shades of brown.

ENDICOTT, JOHN, 1589-1665. Governor.

The Rev. William Bentley writes, 21 September, 1796: "We . . . saw the old family picture of G. Endicott. Copies have been taken. It is hardly to be discovered. The face is the only part, which is not entirely gone. The canvas is chiefly bare."

William C. Endicott, Esq., of Boston, sends me the following statement, 30 January, 1918:

"The original portrait of Governor John Endecott was painted



"F. P. Vinton, the artist, made a copy of this portrait for William Endicott, Jr. This is now in the possession of William Endicott, 3d, who resides at 39 Beacon Street, Boston.

"When my father was living in Washington, in 1888, two copies were made of the original portrait of Governor Endecott by Robert Hinckley. One copy was given to his daughter, then Mrs. Joseph Chamberlain, of Birmingham, England, now Mrs. William Hartley Carnegie, of London, England; the other copy was given to his sister, Mrs. George Dexter (Sarah Rogers Endicott), which remained in her possession until her death in 1915. It is now in the possession of her son, William Endicott Dexter, 409 Beacon Street, Boston. . . .

"Miss Fanny P. Mason has a very small copy of the portrait made by Savimer Edme Dubourjal, of Paris, who was living in Tremont Row, Boston, in 1845.

"There are two portraits in the Essex Institute in Salem. The one on the panel was painted by T. Mitchell, and belonged to Hannah Treadwell, wife of Nathaniel Treadwell, of Ipswich, who kept the Treadwell Tavern. On March 29th, 1774, Mr. John Adams says: 'Rode to Ipswich, and put up at the old place, Treadwell's. The old lady has got a new copy of her great grandfather, Governor Endecott's picture hung up in the house.'

"The portrait on the large panel was given by my great grandfather, Samuel Endicott, to the East India Marine Society about 1820. . . . It is said to have been painted by James Frothingham, which I doubt, as it compares very unfavorably with the portrait painted by the same artist now in the possession of Roger Wolcott, Esq. Some years ago it was transferred from the Peabody Museum to the East India Marine Society on deposit. . . ."

**FREKE, JOHN, 1635-1675.**

The original painting, which is 42 x 37½ inches in size, is owned by Mrs. Gilbert H. Harrington and her brother, Andrew W. Sigourney, Esq., of Worcester, Massachusetts. It is now deposited with the Worcester Art Museum. The reproduction is from a photograph by Mr. M. H. Conger.

The hair and eyes are dark brown, the coat is black, with silver buttons, and buttonholes outlined with silver braid. Full white muslin puffs come below the coat sleeve, ending in a frill. The complexion is rather light, but with good color.

Mrs. Harrington and Mr. Sigourney own also a painting of Mrs. Freke and child, now at the Museum in Worcester.

**GOFFE, COLONEL WILLIAM, 1610(?)–1679. Regicide.**

This reproduction is from a photograph lent by the Houghton Mifflin Company, Boston, taken from the drawing by W. N. Gardiner "in the great interleaved edition of Clarendon in the Bodleian Library at Oxford." The original is the "Devonshire Clarendon Picture at Dr. Brooke's, in Leaden Hall Street."

**GRAY, EDWARD, 1673(?)–1757. Manufacturer.**

The original is owned by Mrs. Gedney K. Richardson, Boston.

Lawrence Park, Esq., gives the following account of this picture:

"This portrait, bust size, shows him as a man of about seventy years of age. His body is turned three-quarters toward his right, his head nearly front, with his black eyes directed to the spectator. He wears a large white curled wig, falling to his shoulders, a white muslin neck-cloth with long pendant ends, and open snuff-colored coat and a black waistcoat. On the coat are long false button holes and two buttons appear on the cuff of the coat-sleeve. The arms hang at his sides with the hands not shown. His face is thin, with a leathery complexion of brownish-red. The background is of a light warm gray at the left of the canvas, becoming at the right a warm brown. In the lower corners are light brownish spandrels. . . . Painted about 1745."

**HAYNES, MRS. MABEL (HARLAKENDEN), 1614–1655.**

The original is owned by I. N. Phelps Stokes, Esq., of Greenwich, Connecticut. After studying a photograph of the portrait as it is today, lent by Mrs. J. M. Holcombe, of New Haven, it seemed best to reproduce the photogravure made from the painting before it was cleaned, instead of showing the renovated and apparently retouched painting as evidence of her appearance. Mrs. Stokes writes: "The portrait shows her with light hair, which falls in ringlets on her shoulders, a dark brown dress shot with red and gray, and with a necklace of large pearls; the dress is open so that the pearls rest on her neck."

**HIGGINSON, REV. JOHN. See WHEELWRIGHT.**

**JAFFREY, GEORGE, 1638(?)–1706/7. Merchant.**

From the original painting owned by Mrs. James Howard Means, of Boston. The wig and eyes are dark brown, the justice's gown vermilion faced with pale gray.

Photographed by permission for this book by Mr. C. Park Pressey.

**KNOLLYS, REV. HANSERD, 1599(?)–1691.**

"Engraved by Gimber from a rare print."

**LEVERETT, JOHN, 1616–1678/9. Governor.**

The miniature is reproduced here from the original, owned by Richard M. Saltonstall, Esq., of Boston.

The portrait showing a coat of arms is in the Essex Institute at Salem, Massachusetts. It is "attributed to Sir Peter Lely." The reproduction was made from a photograph by Mr. Frank Cousins. The eyes are dark brown, the coat is brown, clasp buttons black, cuff and collar dirty white, coat of arms red, black and white.

"A copy by M. F. Corné is at the American Antiquarian Society, Worcester, made for the Rev. William Bentley from the portrait then owned by the Treadwells of Ipswich, and now at the Essex Institute. This is the three-quarter length figure with the coat-of-arms in the corner, but only the head and shoulders reproduced."—Letter from Clarence S. Brigham, Esq., 7 January, 1918. The canvas is 14 x 19¾ inches, and the eight rows of buttons are very prominent.

**MATHER, REV. RICHARD, 1596–1669.**

A contemporaneous portrait, 24¾ inches wide by 29½ inches high, is owned by the American Antiquarian Society at Worcester. In August, 1804, Bentley saw it in Dr. Samuel Mather's library (then owned by Mrs. Hannah Mather Crocker), and said that its situation did not promise a long preservation. The picture is very dark, but the complexion appears to have been florid and the nose rather red.

Reproduced from a photograph by Mr. M. N. Conger, of Worcester, Massachusetts.

There is a copy painted by G. F. Wright, in 1854, in the Connecticut Historical Society. It varies slightly in position of hands and book from the original at Worcester.

**MIDDLECOTT, RICHARD, 1633(?)–1704. Merchant.**

The original painting is owned by Richard M. Saltonstall, Esq., of Boston, and is reproduced here by his permission.

The canvas is inscribed "NByfeild: piñx: 1713 Ætat. Suæ 37." Assuming that the authenticity of the portrait is beyond question and that "in the 37th year of his age" refers to Middlecott, not to Byfeild, the picture must have been copied from a likeness made in middle life, for Middlecott died in 1704. If painted in England before Middlecott emigrated in 1670, the inscription would make his birth about 1633, a period when the children of William Middlecott, of Boston, England, were being born. If the "Ætat. Suæ 37" refers to the artist, he would have been born about 1676. A Nathaniel Byfeild, Jr., was born in our Boston in 1677, but he died early, if we may believe the notice of his father's death in the "News-Letter" for 1733. Of an artist named N. Byfeild we know nothing, unless Nathaniel Byfeild, of Boston, Judge of the Admiralty Court, was a portrait painter, and of this we have no contemporary hint. Perhaps "N. Byfeild" was an English cousin.

**MONTAGUE, RICHARD, 1614(?)–1681. Colonist.**

The picture here given is from the unretouched miniature on copper owned by Henry W. Montague, Esq., of Boston, photographed for this book by Mr. F. A. Saunderson, Boston.

The family history states:

"In 1789, Major Richard Montague found, at the old homestead in Hadley, a miniature of Richard, the emigrant, taken in England, which had been preserved among the keepsakes of the family. The Major presented the miniature to Revd William Montague of Boston, and it was preserved in that branch of the family. Some years since, Mr. George Montague of Chelsea, Mass., employed an artist, who was considered very skillful in such work, to have several photographs taken from it. The miniature was very small, and much worn, the paint in some places being partly rubbed off. The artist, with these photographs and the original miniature lying before him, aided by a microscope, made a pen and ink drawing, which, while it did not change the miniature likeness, replaced the portions worn off by the ravages of time, and restored the portrait. The frontispiece [to the Genealogy] is a copy of the original pen and ink sketch."

**PEPPERRELL, MRS. MARGERY (BRAY), 1660-1741.** Wife of William Pepperrell.

The original painting is owned by Captain Reginald R. Belknap, U. S. N. It was owned, in 1894, by Miss Melicent Jarvis.

Mrs. Belknap says that the dress is a dark yellow-brown, with the trimming of the same material and color, complexion clear and rather dark, eyes dark blue, hair light brown, lace white and heavy.

The reproduction is from a photograph lent by Henry W. Montague, Esq., of Boston.

**PEPPERRELL, COLONEL WILLIAM, 1646-1733/4.** Merchant.

The original painting is owned by Captain Reginald R. Belknap, U. S. N. It was owned, in 1894, by Miss Melicent Jarvis. See "Essex Institute Historical Collections," July, 1894, page 64.

Mrs. Belknap writes: "His complexion is florid, eyes dark brown, robe dark brown faced with terra-cotta, wig light brown, stock white, background yellow brown."

Reproduced from a photograph lent by Henry W. Montague, Esq., of Boston.

**PETER, REV. HUGH, 1598-1660.** Regicide.

An original painting was owned in 1890 by C. E. Treffry, Esq., of Place House, Fowey, Cornwall, England. The panel, 22 x 19 inches, is inscribed with the name and "Æt. 28, 1627."

Reproduced here from a photograph taken when the picture was on exhibition at the South Kensington Museum, in 1868.

The other reproduction, with his right hand grasping a roll of paper, is from an engraving by Leney in "The History of Hugh Peters," by S. A. Peters. New York, 1807.

There is a caricature showing the Devil whispering into his ear in "Tales and Jestes of Mr. Hugh Peters," London, 1660.

See also the British Museum Catalogue of Engraved British Portraits.

**PIKE, MAJOR ROBERT, 1616-1706.** Advocate.

Reproduced from a photograph by Mr. Baldwin Coolidge, Boston, of the original painting in the Massachusetts Historical Society. The wig is white, the eyes are brown, the complexion florid, the clothes are tan.



**POLLARD, MRS. ANNE, 1621 (?)—1725.** First lady of Boston.

The original painting is owned by the Massachusetts Historical Society. It was given, in 1835, by Isaac Winslow, Esq. Inscribed

Ætatis Suæ 100

& 3 Months—

Apr<sup>ll</sup> Anno 1721—

The eyes are brown, the dress is reddish brown, the cap and collar are white. Photographed by Mr. Baldwin Coolidge, Boston.

James Savage says in his "Dictionary":

"Small deduct. from the full tale of 105 yrs. will anybody make on looking at the portrait tak. (when she is call. 100 yrs. 3 mos.) in 1721, preserv. in the Historical Society's Collect. tho. to have liv. near 58 yrs. aft. her eleventh ch. was b. ought to have satisf. the appetite of any decent worshipper of tradit. without bring. her over in Gov. Winthrop's comp. Still a dozen or two of yrs. could easily be spared, if the circumstance of the young maiden's jumping from the boat on approach. the shore in Boston harbor, had made stronger impression on her mind, than the petty concomit. of time and fellow-passeng. in cross. the sea or the river."

**PYNCHON, COLONEL WILLIAM, 1590—1662.** Colonizer.

The original painting is at the Essex Institute, Salem, Massachusetts.

It is inscribed on the lower margin of the canvas

Guil. Pynchon Arngi Effigies

Delin. Anno Dom 1657

Ætat. 67

The eyes are dark brown, the coat is now black, the collar white.

The reproduction is from a photograph by Mr. Baldwin Coolidge, Boston.

There is a good engraving by J. A. J. Wilcox.

**RAWSON, EDWARD, 1615—1693.** Recorder.

The original painting is owned by the New England Historic Genealogical Society, Boston.

It is inscribed: Natis 15 April 1615

Ætatis Suæ 55, 1670

He has hazel eyes and dark brown hair. His daughter Rebecca's portrait, now in poor condition, is also owned by the Society. It is said to be inscribed "Æt. Suæ 1670."

The reproduction is from a photograph by Mr. C. Park Pressey, made for this book by permission of William P. Greenlaw, Esq. An engraving was made when the painting was owned by R. R. Dodge, of East Sutton, Massachusetts.

**SALTONSTALL, SIR RICHARD, 1586-1658(?). Colonist.**

The original canvas, painted by Rembrandt while Sir Richard was in Holland, is owned by Richard M. Saltonstall, Esq., of Boston. It is reproduced in the "Ancestry and Descendants of Sir Richard Saltonstall," 1897.

It is inscribed "Ætat. Suae 58 A. D. 1644."

There are copies at the Massachusetts Historical Society and at Harvard College. The hair is light brown, the eyes blue, coat brown, belt gold and green, gloves light brown.

**SAVAGE, MAJOR THOMAS, 1607/8-1681/2. Soldier.**

The original painting is owned by Mrs. Frederick C. Shattuck, of Boston. The eyes are brown, the hair is grayish brown, complexion reddish brown, coat tan colored, collar white lace, and sash dark red.

The reproduction is from a photograph lent by Lawrence Park, Esq., of Groton, Massachusetts. The photogravure is slightly trimmed.

**SEWALL, SAMUEL, 1652-1730. Chief Justice.**

Whittier wrote:

"His face with lines of firmness wrought,  
He wears the look of a man unbought,  
Who swears to his hurt and changes not;  
Yet touched and softened nevertheless  
With the grace of Christian gentleness;  
The face that a child would climb to kiss!  
True and tender and brave and just,  
That man might honor and woman trust."

An original painting, three-quarters length, by Smibert, is in the Massachusetts Historical Society. It was deposited with the Society, in 1878, by the Misses Ridgway, of Boston, and bequeathed, in 1901, by Miss Henrietta B. Ridgway. The hair is white, eyes dark brown, gown black, chair green. The body is turned toward the spectator's right hand.

Reproduced here from a photograph by Mr. Baldwin Coolidge.

A painting, 10 x 14 inches, was owned, in 1894, by Cecil Hampden Cutts Howard, Esq., of Bebee, Arkansas, and is reproduced here from a photograph owned by Frank W. Bayley, Esq. See the "Essex Institute Historical Collections," April, 1901.

The Samuel Sewall portrait in Volume I of the *New England Historical and Genealogical Register*, page 104, differs from the Historical Society portrait and the Cutts Howard portrait, both here reproduced. It is said, on the engraving, to be by O. Pelton, from a painting by N. Emmons. It may be a copy of the Cutts Howard portrait, but if so it is less sturdy, and the coat is more ornate, having six buttonholes, with two large buttons showing.

**SEWALL, STEPHEN, 1657-1725.** Clerk of courts.

Two paintings are owned by the Essex Institute, Salem, Massachusetts. His wig is white, his eyes dark, his coat and cap black.

The portrait reproduced here is in the John Ward house. On the back is a printed label: "Major Stephen Sewall, b. 1657, d. 1725. Clerk of Witchcraft Court." "An old painting lately rebacked and perhaps revarnished. There is a coat of arms in the upper right-hand corner, and the oval is still visible."—Miss Weeks, who had charge of the Athenæum exhibition, went to Salem to study this picture.

Another portrait, the original or possibly a copy of the one just mentioned, hangs upstairs in the main hall of the Essex Institute. This portrait is reproduced in the new edition of Dunlap's "History of the Arts of Design," 1918, and by a typographical error is called Samuel Sewall.

**STODDARD, MRS. ELIZABETH (RICHARDSON), died 1757.**

The portrait of Mrs. David Stoddard (formerly Mrs. Samuel Shrimpton, Jr.) is owned by heirs of the late James Watson Gerard, of New York, who married Eliza, daughter of Governor Increase Sumner. Mrs. Sumner was the granddaughter of Mrs. Stoddard, whose portrait as a child is given here. Mr. Gerard's grandson was recently ambassador to Germany.

**STODDARD, MRS. ELIZABETH (ROBERTS), died 1713.**

The original painting was left by the will of General William H. Sumner, in 1872, to the Massachusetts Historical Society, Boston.

The hair is light brown, the eyes are brown, and the dress is black and white.

The reproduction is from a photograph taken for this book. A copy by Angelica Patterson is owned by Miss Elizabeth W. Perkins, of Boston. This portrait, with puffed sleeves, should be compared with her mother's portrait dated 1675, with her niece Elizabeth Richardson's portrait, with "Mrs. Patteshall and child," with Mrs. Elizabeth Paddy Wensley at Plymouth, and perhaps with Curwin and Downing. They all appear to be the work of one artist about 1670-1680.

STOUGHTON, WILLIAM, 1631-1701. Governor.

The original painting is owned by Harvard College.

The reproduction is from a photograph taken for this book by Mr. Herbert W. Taylor, of Cambridge, Massachusetts.

"He had been one of the crew of Andros; with the favour of the Mathers he had retained office in the time of Phipps; with the best light God had given him, he had done to death the Salem witches; and all that is left of him now is the forbidding portrait in Memorial Hall, with the stiff open hand that tells how he was the first native benefactor who built a hall for Harvard College."—Barrett Wendell's "Cotton Mather," page 152.

THACHER, REV. THOMAS, 1620-1678.

The original portrait in the Old South Church, Boston, was photographed by Mr. C. Park Pressey for this book.

VANE, SIR HENRY THE YOUNGER, 1613-1662. Governor.

The painting in the National Portrait Gallery, London, is reproduced here through a photograph.

In 1866, Sir Henry Ralph Vane, Bart., exhibited at the South Kensington Museum a portrait of Sir Henry, by Van Dyck.

There is an engraving by Faithorne of "Sir Henry Vane Knight of Raby Castle," also reproduced here.

VENNER, THOMAS, *executed* 1661. Fifth Monarchy man.

The reproduction of the portrait, showing the face in three-quarters view, is from a photograph by Mr. Donald Macbeth, 17 Fleet Street, London, taken for this book from Pagitt's "Here-

siography" (1662) in the British Museum. It was published by Caulfield & Herbert in 1794. Under the portrait is this inscription:

"This Helmet was a Crown by Revelation  
This Halbert was a Sceptor for the Nation  
So the Fifth-Monarchy anew is grac'd  
King Venner next to John aLeydon plac'd."

There is another portrait, full face, which may be seen in the *New England Historical and Genealogical Register* for October, 1893, said to be "from an unique print in the Collection of Alexander Hendras Sutherland Esq<sup>r</sup>. F. S. A." This print bears the inscription:

"THOMAS VENNER.

Preacher at the Conventicles of the Fifth  
Monarchy Men. & Seducer of Libertines.  
Captain of the seditious Anabaptists &  
Quakers in the City of London—Beheaded &  
Quartered 19 Jan<sup>y</sup>. anno 1661."

**WALLEY, JOHN, 1644(?)—1711/12.** Major General.

The original painting is owned by Grenville Vernon, Esq., of New York City, and is reproduced from Mr. Peter A. Juley's photograph, taken for this book. The eyes are blue, the wig reddish brown, the coat a very dark blue, and a reddish scarf over his left shoulder.

L. Grozelier's lithograph, Boston, in Freeman's "History of Cape Cod," Volume I, Boston, 1858, is also reproduced. It represents Walley as a young boy.

**WHEELWRIGHT, REV. JOHN, 1592(?)—1679.** (Higginson, so called.)

The original painting, now unframed in the office of the Sergeant-at-Arms, State House, Boston, was photographed by permission for this book by Mr. C. Park Pressey. The sitter wears a dark cap, white bands, white moustache and goatee. His head is turned three-fourths to the spectator's left; there is a book in the sitter's right hand, and the back of his left hand is seen with a ring on the little finger, the thumb being upright. This picture is reproduced in a commemorative volume of the First Church of Christ in Quincy, 1890, as the Rev. John Wheelwright, and it appears (but reversed) in T. W. Higginson's "Descendants of the Rev. Francis Higginson,"

privately printed, 1910, as the portrait of their immigrant clergyman. Much controversy has raged over this portrait, and over the two copies, one of which was painted by Henry Sargent in 1800, and given to the Essex Institute, in 1835, by the Hon. Stephen Higginson; the other, head only, which was done about 1803, by M. F. Corné, for the Rev. William Bentley, the diarist, and is now owned by the American Antiquarian Society, Worcester.

The picture at the State House is vouched for as an ancient original by George Fuller and J. Eastman Chase, artists, and no objection was offered to the antiquity of the inscription in dark letters at the left of the white collar, which reads, as mutilated by cutting down the canvas in earlier days:

[Ætat] is Sum 84  
[Anno D]omini 1677.

This proves that the sitter was born about 1593. Bentley shows in his "Diary" that Salem has long considered this to represent a Higginson, for he records in May, 1797, "Higginson is in the Council Chamber." In October, 1803, he refers to the portrait of "Old Francis Higginson, the first Minister." The fact that this minister, who passed on in 1630, had been dead forty-seven years when the portrait was painted did not much disturb him, unless the entry for 23 November, 1818, shows some uneasiness: "I took F. Higginson's portrait for his son John's till Cotton Mather [in a Funeral sermon called *Nunc Dimittis*] on his death says, as I found, that John's was never taken."

Francis Higginson had been dead half a century before the date of the portrait, and his son John left no portrait. But since tradition is strong, I wish to bring further light to bear on the problem. Does the portrait look like a Higginson of that day—like John who was living in 1677? This question can perhaps be answered, for John Dunton, the traveling bookseller, in a letter to his wife, written from Boston in 1686, says to her:

"Having slept well in my New Quarters the next Day I went to pay a Visit to the Ministers of Salem: who were Mr. Higgins [Rev. John Higginson, born 1616] an Antient and Grave Minister, in his Stature and Physiognomy very much resembling your Reverend Father." (*Letters, Prince Society*, page 254.)

Mrs. Dunton's father was the Rev. Samuel Annesley, D.D., LL.D., of Queen's College, Oxford, whose life and portrait appear

in Calamy's "The Nonconformist's Memorial." He is better known, perhaps, as John Wesley's grandfather, and as a nephew of the Earl of Angelsey. His is a resolute, calm, commanding presence. In early life he had roughed it at sea, and his is a face strong and confident, rather than sensitive and refined, like that of our debatable portrait. His is a head with brow not over broad, and with chin firm and square. Such is the physiognomy recalled to Dunton when he saw the Rev. John Higginson. If Annesley is like the Higginsons, then the State House portrait, it seems to me, represents some one else.

The age indicated on the canvas (84 in 1677) can point as far as I am aware to only one New England divine, and the Rev. John Wheelwright alone has been brought forward as claimant. He was of the age, in 1677, that the artist has recorded, and after a stormy career was now surrounded by influential and wealthy sons and daughters, who might be expected to desire a portrait painted. He was sensitive, soon tiring of the rough life at Wells, Maine, and he had literary tastes which we may properly associate with the intellectual oval face to be seen in the portrait. Moreover, his uplifted thumb indicates a trait of "thumbs up" in time of intense mental activity, that persists in the Wheelwrights today. Mr. Henry B. Wheelwright wrote about 1890:

"My grandfather lived to ninety-one, and always sat in his arm chair with hands slightly clasped, and *both* thumbs turned upward *rigidly, in extenso*. So with others of us who turn up *one* thumb. It is entirely involuntary with us all." (First Church of Christ, Quincy, Memorial.)

I have for the first time called attention to contemporary evidence of the appearance of the Rev. John Higginson, who was living in 1677, and this is to my mind of more value to the Higginsons than a disputed portrait at the State House, every circumstance of which seems out of harmony with their family history. This adds to the probability that the disputed portrait represents the Rev. John Wheelwright.

A very scholarly discussion of Dunton's value as a witness to life in Early New England, by Professor Chester N. Greenough, will be found in the "Publications of the Colonial Society of Massachusetts" for March, 1912. Professor Greenough brings overwhelming evidence to substantiate his conclusion that "Dunton is a highly unreliable person whose narrative cannot be accepted as a

record of historical fact." Dunton culled his most telling descriptions of places and characters from books of the period, and about one-third of the paragraph relating to Higginson is taken from Bishop Earle's "A Grave Divine," in his "Microcosmography." There can be no question that Dunton used another man's words to describe Higginson's character; but the sentences which relate to preaching twice on the Lord's Day, Dunton's visits to the clergyman's house, Higginson's promise to assist him in business, and the reference to Mrs. Dunton's father—"stature and physiognomy very much resembling your reverend father"—do not appear to have been taken from any other author. The question then arises whether this part of the paragraph is Dunton's spontaneous and true statement, or whether this also is "local color." The fact that Dunton did come to Boston to meet clergymen and other book-lovers, who might enlarge his business, would seem to lead him to speak the truth in a passage of this nature, however much he might be tempted to depend upon the wits of others for general descriptions.

The Essex Institute portrait, a copy by Henry Sargent in 1800, came from the Essex Historical Society in 1848. The eyes are gray, the coat black, the book has red edges, and the inside cover of the eyeglass case is red. The face is round and lacks expression.

**WINSLOW, EDWARD, 1595-1655. Governor.**

An original portrait, perhaps by the Cromwellian painter, Robert Walker, is preserved in Pilgrim Hall, Plymouth, given by the heirs of Dr. Isaac Winslow, of Marshfield (1882). It is reproduced here.

"An excellent copy" is in the Massachusetts Historical Society, made by Edgar Parker in 1882. The eyes are brown, the hair very dark brown, the coat blue-black velvet. A reproduction in color appears in the recent edition of Bradford's "History" issued by the Massachusetts Historical Society. Portraits of Brewster, Bradford, and Alden, which appear in a book issued in 1909, are imaginary.

**WINSLOW, PENELOPE, 1633-1703. Wife of Josiah Winslow.**

The original painting in Pilgrim Hall, Plymouth, was received from the heirs of Dr. Isaac Winslow, of Marshfield, in 1882.

The eyes are dark and were probably blue originally, the hair is a chestnut brown, the dress snuff brown, and the robe a dull red.



The reproduction is from a copyrighted photograph by Mr. A. S. Burbank, Plymouth, used by his permission.

WINTHROP, JOHN, 1587/8-1649. Governor.

"If you could by a very carefull hand send the litle picture of my grandfather, put carfully up in som litle box, here is one would copy it for my cousin Adam; the grate one here had som damage in the townhouse, espetically in one of the eyes, and he desires to se that."—Wait Winthrop to Fitz-John Winthrop, 31 October, 1691.

Upon the above letter much depends for a correct history of the Winthrop portraits. They may be enumerated as follows:

*A.* State House portrait. "The grate one in the townhouse."

This has been too much retouched, but has always been considered to be a portrait from life.

*Aa.* An important copy (with additions) is at Harvard College.

*Ab.* There is also a crude painting owned by Mrs. Robert Winthrop, of New York, perhaps a copy of the State House portrait.

*B.* Miniature on ivory. "The little picture." This portrait has every appearance of age and is unquestionably an original from life, left perhaps with Mrs. Winthrop when the governor first crossed to New England.

*Ba.* The painting owned by the American Antiquarian Society in Worcester is held by many to be an original from life. I believe that it is the copy, made in 1691, from the miniature on ivory when the miniature was in perfect condition. It is the strongest and best likeness now extant.

*Bb.* There is a miniature at Worcester that came from the Rev. William Bentley. It is apparently a copy of the painting (*Ba*) just referred to.

These portraits were discussed in the *Boston Courier* for 17 September, 1846, by Dr. S. F. Haven, librarian of the American Antiquarian Society.

*A. Portrait at the State House (No hands).*

This, it is agreed, is a portrait from life, but it has been retouched more than once, and not to its advantage. Nothing is known of its origin, but there can be little doubt that this is the one referred to as "the grate one here in the townhouse" in 1691—which "had some damage espetically in one of the eyes." ("Proceedings Massachusetts Historical Society," March, 1883, page 116.)

This was probably the portrait of which the following anecdote is found among the family memoranda: "One of the Pequott Indian Sagamores, who knew the old Governor Winthrop, coming to Boston after his death, and going into the room where his picture was, ran out very much surprised, crying out, 'He is alive, he is alive, he is alive!'"—"Life and Letters of John Winthrop," 1630-1649, page 408.

It is referred to by the Rev. William Bentley, in 1803, as at the Court House in the Land Office Room, Boston, and retouched.

It is reproduced here from a photograph by Mr. Baldwin Coolidge.

A copy, by Osgood, was given to Harvard College by the Hon. T. L. Winthrop in 1835. It is now in the Harvard Union, Cambridge. Dr. Alexander Young wrote in 1846: "It was from this [State House portrait] that the late Lieutenant Governor Winthrop had the copies taken, which are now in the possession of Harvard College, the Historical Society, and the Hon. R. C. Winthrop." Hair reddish brown, eyes blue.

A copy by Beaumont was given by the Hon. T. L. Winthrop, in 1833, to the Boston Athenæum.

A copy is owned by Frederic Winthrop, Esq., of Boston.

*Aa.*

A copy is at Memorial Hall, Harvard College, "given by Adam Winthrop, Esq., in 1840." The dark colors are badly cracked. This has, apparently, the face of the State House portrait, but with the right arm resting on a book, the hand holding a roll of paper. The finger points to the words, "Winthrop's Journal of New England" on the scroll, and to a passage dated in 1635, and referring to the Governor's bark, *Blessing of the Bay*. The left hand is upon the hilt of a sword. Through a window at the right a schooner is seen, with hills beyond. The schooner rig did not come into general use until a decade later than 1713.

*Ab. Family painting.*

Robert C. Winthrop said in 1867: "Another portrait of him is in possession of my cousin, Thomas Charles Winthrop, Esq., of New York, who has also the original portraits of the Governor's grandfather, Adam." ("Life and Letters, 1630-1649," page 408.)

The ruff is well done, but the features are of crude workmanship. The head is canted to the left more than in any other portrait.

It descended from Francis Bayard Winthrop, of New York, to his son, Thomas Charles, and then to the latter's son Robert, of New York, whose widow now (1918) owns it. Tradition claims that it was done in America from life. The position of the head near the top of the canvas is an indication of seventeenth century work, but it may be a copy of the Worcester portrait.

The painting is owned by Mrs. Robert Winthrop, of 38 East 37th Street, New York.

*B. Miniature on ivory.*

This is undoubtedly "the little picture" owned, in 1691, by Wait Still Winthrop, and lent to be copied for Adam Winthrop, of Boston. The one owned by Wait Still, in 1691, was said by Robert C. Winthrop, Jr., in 1882, to be owned by the heirs of Francis Bayard Winthrop, Jr., of New Haven, whose sons, Major Theodore and Colonel William, left as heirs their nieces, the Misses Johnson, on Staten Island. Miss Caroline S. Johnson, of New Brighton, Staten Island, says that she never heard of the miniature in her branch of the family. If "F. B. Winthrop, Junior, of New Haven" was an error for F. B. Winthrop, Senior, of New York, father of Thomas Charles Winthrop, the descent would be clear, from Governor John, through John, Wait Still, John, John Still, Francis Bayard of New York, Thomas Charles, and Charles Francis; the latter left it to his brother Robert's son, Robert Dudley, from whom it went to the latter's brother, Frederic Winthrop, Esq., of Boston, the present owner.

The miniature is very old, on ivory, and in an ivory case; the top of the case is  $1\frac{5}{8}$  inches in diameter. The miniature is on an ellipse  $1\frac{1}{4}$  inches high by 1 inch wide. The background is gold, the hair and beard reddish, the coat black but nearly all gone. The ruff and features are still good. Winthrop appears as a man of about forty. The miniature has never before been photographed.

*Ba. Painting at the American Antiquarian Society.*

This is evidently the painting copied, in 1691, from the miniature on ivory, before the miniature became damaged by time. The inheritance from Adam (1647-1700) through Adam (1676-1743) would be inevitable to Professor John (1714-1779), of Cambridge. The Professor's eldest son died in 1800, and his youngest son, William, was the last survivor of that generation. But why it went to William, rather than to his older brother John, I do not know,

unless the absence of John's sons in Louisiana made it unwise to send the picture on so long a journey.

The canvas is 29 inches wide by 35 inches high, a half-length, with reddish brown hair and beard (the tip frayed out), blue eyes, black coat, thick ruff, and cream white glove.

"Our large portrait of Governor Winthrop was bequeathed to the Society by William Winthrop, of Cambridge, 1825. According to family traditions, it was painted by Van Dyck, but certain art experts doubt this, although they think that it may have been painted by a pupil of Van Dyck. Mr. Clarence W. Bowen, New York, who has lately made a most extended study of the Winthrop portraits, says that this is the best and most authentic picture of the Governor extant."—Letter from C. S. Brigham, Esq., 1918.

The head is near the top of the canvas. The modeling of the face and two hands (his left holding a glove) is strong. Very little retouching has been done. It should be observed that over Winthrop's own right shoulder the hair falls in an unbroken curve at the bottom, both here and in the ivory miniature. This line has an angle in the State House picture and its copies.

*Bb.*

The miniature at the American Antiquarian Society at Worcester appears to be a copy of the Worcester painting, and was owned by the Rev. William Bentley. The size is  $1\frac{1}{4}$  inches wide by  $1\frac{1}{4}$  inches high. The eyes appear to be brown, but the hair is properly reddish brown, and the tip of the beard is frayed out to show individual hairs. The background is a slate gray. The sitter appears younger than in the painting; he has a thinner ruff and a more bulbous nose. The miniature is first referred to by Bentley, 22 July, 1790, in these words, "Mr. Winthrop favored me with a miniature of the first Governor Winthrop, which was a very high compliment." He refers again to this miniature, 19 May, 1797, as follows, "I have a miniature of Governour Winthrop from the original." Dr. S. F. Haven wrote, in 1846, of the large painting at Worcester, and then of "a miniature, in an antique silver locket, very like the other, and probably copied from it." Of the large painting he says: "Whatever may be the feeling of descendants and connections on the subject, it seems to me that the portrait at Worcester should be the most interesting one to the historian. It most accords with the character of Winthrop as he is best known to us, and corre-

sponds best with the scenes and incidents of his life, as exhibited in the 'Chronicles of the Colony,' with which his name and fame are associated."

**WINTHROP, JOHN THE YOUNGER, 1605/6-1676. Governor.**

The original painting is owned by Mrs. Robert Winthrop, of New York. The hair is dark brown, and the eyes are brown.

The reproduction is from the photogravure in the sketch of his life by T. F. Waters. Ipswich Historical Society, 1899.

Copies are owned by the Massachusetts Historical Society, Joseph Grafton Minot, Esq., of Boston, and by heirs of George W. Folsom, of Lenox.

The copy at the Connecticut State Library, Hartford, is by George F. Wright.

Although there are statues of Governors Haynes, Hopkins, and Eaton on the Connecticut State Capitol, there are no likenesses now. The statue of Governor Winthrop is by Paul Wayland Bartlett.

**WINTHROP, MARY (LUTTRELL), died 1715. Wife of Adam Winthrop.**

Dr. Halsey De Wolf, of Providence, Rhode Island, owns portraits of Mr. and Mrs. Adam Winthrop which he has had photographed for this book. Mr. Winthrop was born in Boston in 1647 and died in 1700. Mrs. Winthrop was born in England.

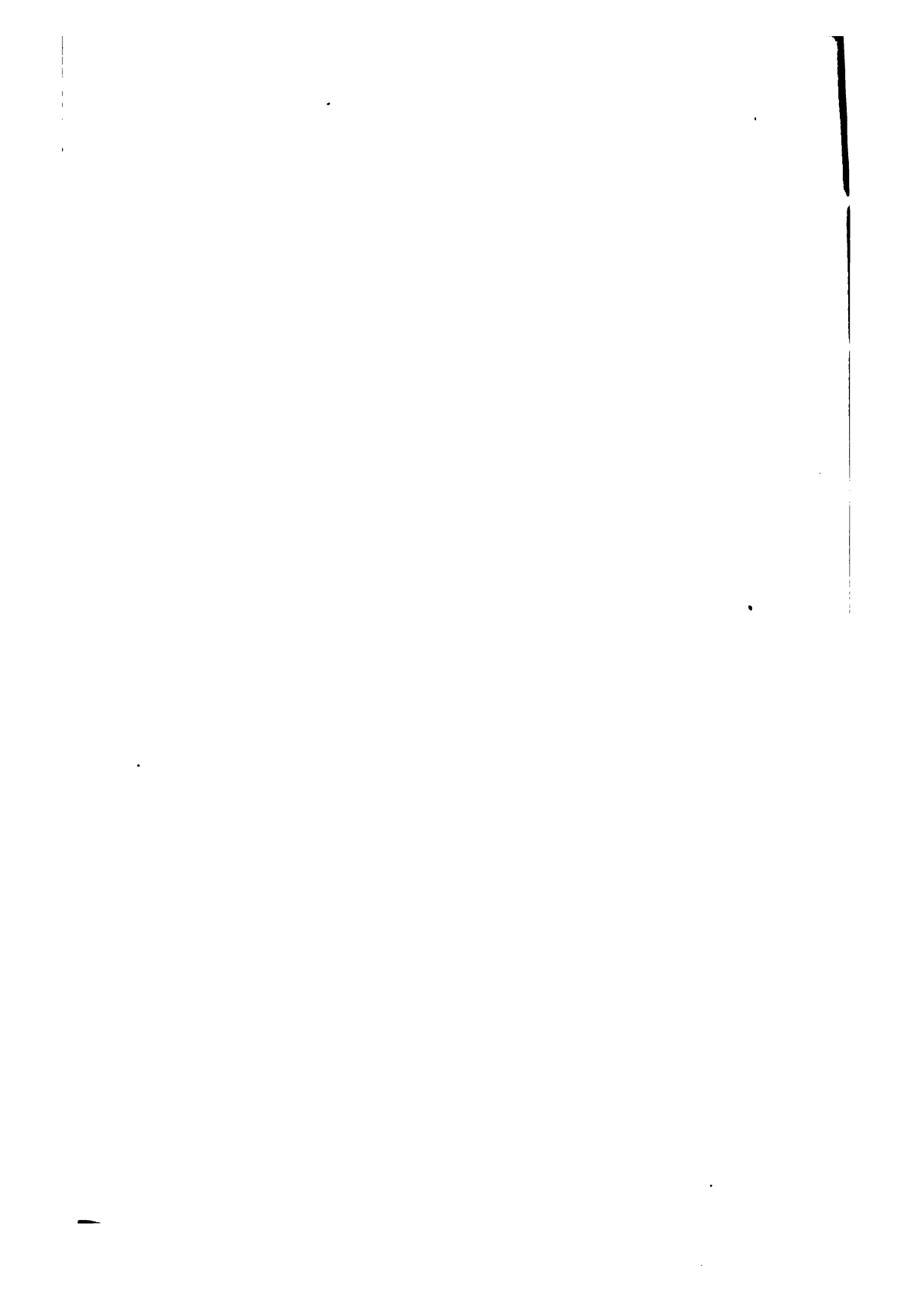
**WINTHROP, COLONEL STEPHEN, 1618-1658. Soldier.**

"My kinsman, Robert Winthrop, of New York, has a portrait (of which I have a copy) of a young officer of the Stuart period, which has been in our family for generations, and is called 'Colonel Stephen Winthrop, M. P.' If authentic, it must have either been sent by him as a present to his father before his death, or subsequently procured by his brother John or his nephew Fitz-John, during their residence in England."—R. C. Winthrop, Jr., in "Proceedings Massachusetts Historical Society," May, 1898, page 211.

The reproduction is from the photograph in the Registry of Deeds, Court House, Boston, used by permission of the Abstract Club.



## THE WEST





**LA SALLE, ROBERT CAVELIER, SIEUR DE, 1643-1687. Explorer.**

The portraits of La Salle are discussed in detail by Dr. Winsor in his "Narrative and Critical History of America," Volume IV, page 244. The portrait here reproduced is from Jules Adeline's picture in Gravier's "Découvertes et Établissements de Cavalier de La Salle," Paris, 1870, and is said by Gravier to be based on an engraving from a medallion preserved in the Bibliothèque de Rouen. This, Dr. Winsor says, is "the only picture meriting notice, except possibly a small vignette, of which Gravier gives a facsimile in his 'Cavelier de la Salle de Rouen,' Paris, 1871."

The vignette referred to above is  $\frac{3}{4}$  of an inch in diameter, a three-quarters view with coat open well down toward the lower curve of the circle. The band about the circle bears at the left **LE SIEUR DE** and at the right **LA SALLE**. Below the shaded panel on which the vignette rests are the words, *Fac-simile d'une gravure du Cabinet de M. Edward PELAY de Rouen*. The features are so minute that they appear as mere dots. The face is smooth, plump, and oval, surmounted by a thick, curly, dark wig. Girouard, in his "Lake St. Louis Old and New" (1893, page 12), says, "That none of these portraits are authentic goes without saying, and possibly none of them represent La Salle."

A youthful La Salle, showing a three-quarter view of the face, is the frontispiece to Margry's "Voyages des François sur les Grands Lacs," Paris, 1879. It was engraved by Waltner. Here we have, says the author, a portrait, "qui offrait le plus de vraisemblance et qui, agrandie par la photographie, interprétée par un graveur habile et homme d'esprit, m'a donné la figure placée en tête du premier volume."—Page xxxi.

In C. R. Remington's "The Shipyard of the Griffon," a portrait of Father Hennepin is said to do duty for La Salle.

**MARQUETTE, JACQUES LÉSPERANCE, 1637-1675. Missionary.**

The authenticity of the portrait of Marquette is discussed at length in "The Jesuit Relations and Allied Documents," edited by R. G. Thwaites, Volume LXXI, 1901, pages 400-403. The following extracts tell the story: "February 19, 1900, the artist [Donald Guthrie] McNab wrote to the Editor [Dr. R. G. Thwaites] from Toronto, declaring that he had discovered what he believed to be a contemporary portrait of Marquette. In the course of the correspondence which ensued, Mr. McNab reported

that in the winter of 1896-97, while walking along Little St. James Street, Montreal, he 'overtook two French boys drawing a hand-cart loaded with rubbish and scraps of broken boards, on top of which was thrown an old panel, the shape of which attracted my attention. Picking it up I inquired as to where they had found it. "O, all of this wood is from an old house." But they would not speak further, whether from fear or ignorance; however, they were pleased to part with it for a little silver.' . . .

"The face is a wonderful fine example of modeling and coloring, and could be mistaken for a work of Rembrandt, were it not for the signature, 'R. Roos, 1669,' above which are two lines which I take to be as explanatory of the model; though cracks and dirt have defaced most of the words, save 'Marquette de la Confrérie de Jésus,' which is quite legible. On the back of the panel, which is  $13\frac{3}{4} \times 17\frac{3}{4}$  inches, and about half an inch thick, there has been carved 'Père Marquette,' strong and deep—but this carving evidently is not by a contemporary. . . . The social standing and easy circumstances of the Marquettes—who formed one of the 'first families,' if not the most distinguished of Laon—would, of course, account for their employing so eminent an artist to duplicate, in 1669, a painting then in their possession; for Marquette himself was already in Canada, or rather at the *mission du S. Esprit* on Lake Superior. . . .

"November 12, [1900] as proofs for the present volume were being read, Father Jones wrote: 'Today I have something of interest to add to what I have already written you, in the matter of the Marquette portrait. A month or so ago I sent one of the photo-prints to Rev. A. Hamy, S. J., who is stationed at Boulogne-sur-mer, France, and who is much interested in all that relates to Père Marquette. I thought I had sufficiently explained to him that the lucky discoverer of the portrait was Mr. McNab, in spite of which he gives me undue credit for the find, and adds:

"I congratulate you on having found the likeness. You will now be glad to hear that there is every likelihood of its proving authentic. The day after I received it, I met with the grandson of a Mr. Dagneau de Richécourt, whose wife was a Marquette. This person [the grandson] unhesitatingly assured me that he saw in the picture a striking resemblance to one of his two uncles.' . . ."

Reproduced from Fiske's "New France and New England," 1904. The statue of Marquette at Marquette, Michigan, is imaginary.

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LIMNERS IN NEW YORK

Mr. Bayley has called attention to two limners not before known, Evert  
Duyckinck, admitted a freeman 13 December, 1698, and Gerrett Duyckinck,  
admitted 3 February, 1698/9.

NOTE TO PAGE 2

Miss Annette Rogers, of Boston, has a painting of three children of  
Arthur Mason, biscuit-maker of Boston, dated 1670. The children are  
David, Joanna, and Abigail.

NOTE TO PAGE 15

Changes after this page was printed alter the percentages to the  
following:

For the Carolinas	11	or	9%	of the total
For Md. and Va.	36	or	29%	" " "
For N. Y., N. J., Pa., and Del.	27	or	22%	" " "
For New England	49	or	40%	" " "

NOTE TO PAGES 97 AND 105

James P. Labey, Esq., of New York, has obtained the Raborg portraits  
of the Calverts—including a half length, in a circle, of Charles, 3d Baron,  
by Lely, and Leonard here reproduced.

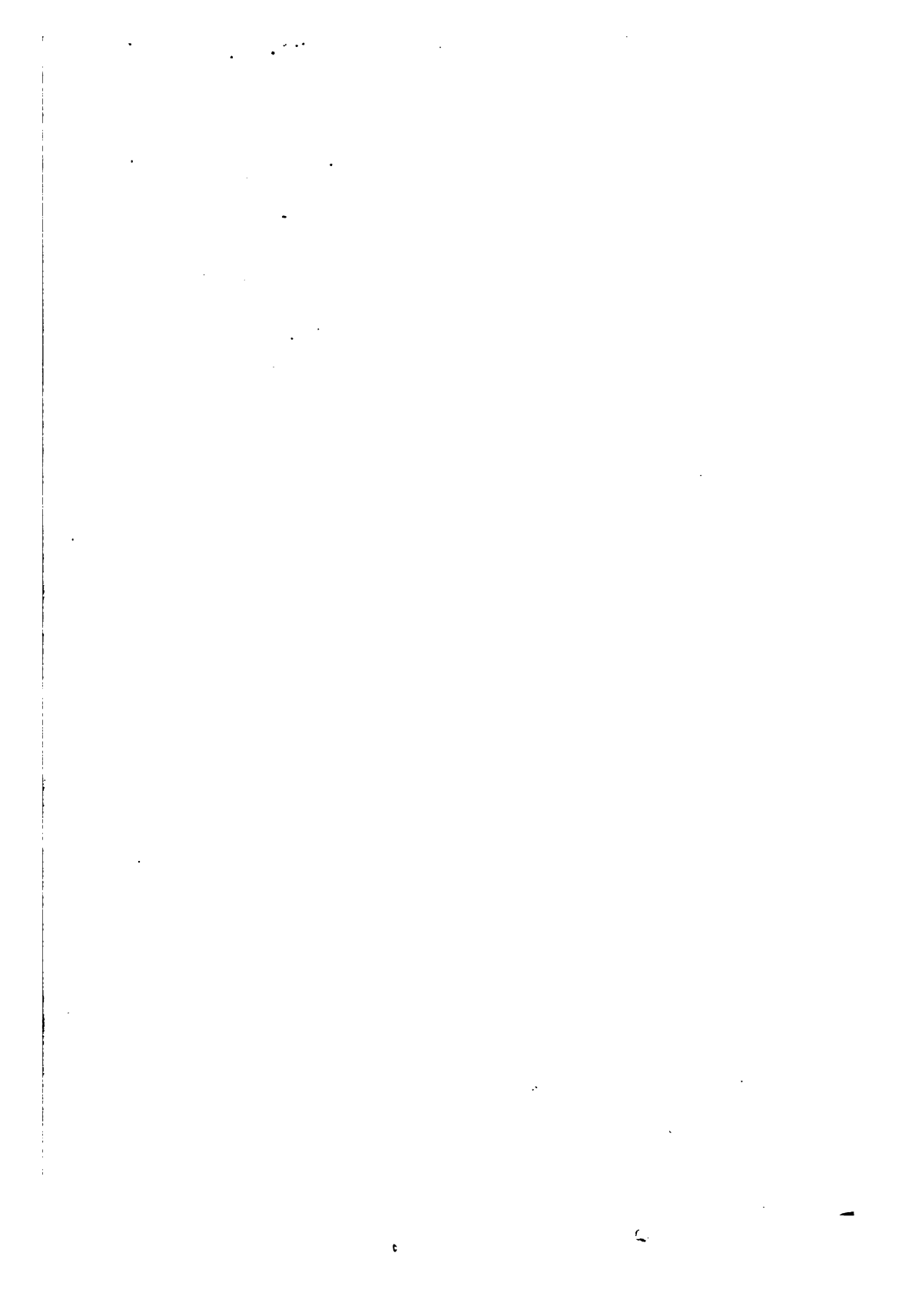


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